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MATRIX DATA BANK



RECORD KEEPING

E. Bernhard Warg of Philipsburg, PA, U.S.A. asks for a complete list of records, including release year and record label. Well, ignoring records of general theme music LPs which merely include the show's signature tune but not ignoring those which include soundtracks, sound effects, songs about the show, etc., here goes with a list of records (but not cassettes or CDs) . . .

Doctor Who Theme by Ron Grainer and the BBC Radiophonic Workshop, Decca F11837, 1964.

Landing of the Daleks by The Earthlings, Parlophone R5242, 1965

Who's Who? by Roberta Tovey, Polydor BM 56021, 1965

The Eccentric Dr Who/Daleks and Thals by the Malcolm Lockyer Orchestra. Columbia DB 7663, 1965

Doctor Who by Eric Winston and his Orchestra, Pye 7N 15603, 1965

Dance of the Daleks by the Jack Dorsey Orchestra, Polydor 56.020, 1965

I'm Gonna Spend My Christmas with a Dalek by The Go-Jos, Oriole CB 1982, 1965

The Daleks, Century 21 Records MA106, 1966

Who is Doctor Who? by Frazer Hines, Major Minor MM579, 1968

BBC Radiophonic Music, BBC Records REC 25M, 1971

Dr Who by BBC Radiophonic Workshop, BBC Records RESL11, 1973

Sounds from . . . EMS, Electronic Music Studios, 1972

Who is the Doctor by Jon Pertwee, Purple Records PUR 111, 1972

Moonbase 3/The World of Doc-

tor Who by Dudley Simpson, BBC Records RESL 13, 1973
Dr Who Theme by Don Harper's Homo Electronicus, EMI 923, 1973

Music from BBC Children's Television Programmes, BBC Records REH 214, 1975

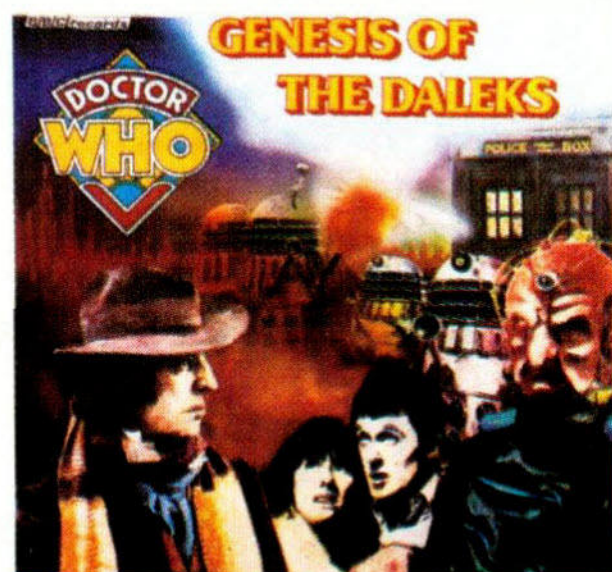
Out of this World, BBC Records REC 225, 1976

Doctor Who and the Pescatons, Argo/Decca ZSW 564, 1976 and London Records, 414 459-1 ZM, 1985

Dr Who/Time Traveller by Mankind, Motor MTR 001/12 and Pinnacle PIN 71 and PIN 71-12, 1978

Doctor Who Sound Effects, BBC Records REC 316, 1978 and BBC/Gemcon BBC 22316, 1982

BBC Radiophonic Workshop 21, BBC Records REC 354, 1979



Doctor Who - Genesis of the

Daleks, BBC Records REH 364, 1979 and BBC/Gemcon, BBC 22364, 1982

Doctor Who by Peter Howell and the BBC Radiophonic Workshop, BBC/PRT RESL 80, 1980 and BBC/Gemcon, BBC 451, 1982

Doctor . . . ? by Blood Donor, Safari Records SAFE 28, 1980
Boys and Girls/Tom Baker by The Human League, Virgin Records VS 395, 1981

Sci-Fi Sound Effects, BBC Records REC 420, 1981

Dr Who is Gonna Fix It by Bullamakanka, RCL Australia, 1982 and BBC Records RESL 132, 1982 and BBC/Gemcon BBC 454, 1983

K9 & Company by Peter Howell, Solid Gold Records SGR 117, 1982

Space Invaded, BBC Records REH 442, 1982

Doctor Who - The Music by The BBC Radiophonic Workshop, BBC Records REH 462, 1983

Who is the Doctor/The Sea Devils, BBC Records BBC 453, 1983

Doctor Who - Collectors Edition, BBC Records BBC-2LP-22001, 1982

K9 & Company/The Leisure Hive, BBC/Gemcon BBC 456, 1983

Soundhouse by The BBC Radiophonic Workshop, BBC Records REC 467, 1983

Doctor Who (Picture Disc), BBC Records BBC 22002, 1984

Who is the Doctor/Dr . . . ? Safari Records DOCTOR 1, 1984

Doctor Who - The Sequel by Mankind, Motor Records MTR 001 and MTR 001T, 1984

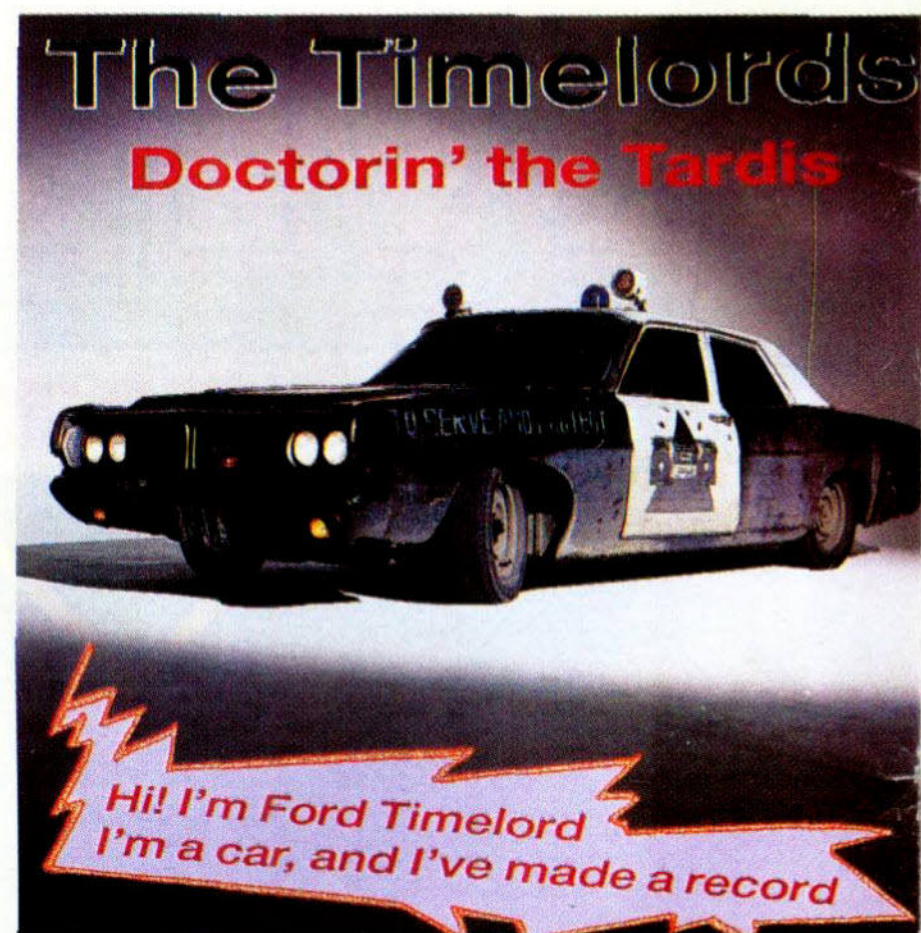
Doctor in Distress by Who Cares, Record Shack DOC1 and DOCT1, 1985

Doctor Who (Picture Disc), BBC Records/Gemcon BBC 22004, 1985

Doctor Who - The Music II by The BBC Radiophonic Workshop, BBC Records REH 552, 1985

Doctor Who/Doctor Who - Cosmic Remix by Dominic Glynn/Mankind, BBC Records RESL 193 and 12RXL 193, 1986

Doctorin' the Tardis by the TimeLords, KLF Communications KLF003 and KLF003T and KLF003R, 1988



The Doctor Who 25th Anniversary Album, BBC Records REB 707, 1989

Doctor Who - Variations on a Theme, Metro Music International 12 MMI-4 and 12X MMI-4, 1989

Theme From Abslom Daak - Dalek Killer Xenon Records, 12 XEN, 1990

EPISODE ENDINGS

Staying with Mr Warg for the moment, he's only seen the Twenty-Sixth Season in feature format and so wants to know where the episode endings come.

Battlefield: 1: Mordred and his knights storm into the out-house to confront the Doctor and his friends. 2: As the water rises, Ace looks out of the airlock in horror at the unconscious Doctor. 3: The Destroyer materialises at the hotel and gazes upon Ace and Shou Yuing.

Ghost Light: 1: The two creatures in dinner suits advance on Ace in the basement. 2: The Doctor calls upon Light to blaze from the lift cubicle.

The Curse of Fenric: 1: As the Doctor and Ace find something odd on the beach, they are surrounded by the Russians. 2: The Ultimate machine goes out of control before the Doctor can stop it cracking the code. 3: Judson arises, possessed by Fenric, to address the Doctor.

Survival: 1: The Doctor finds the Master in the tent, his eyes glowing green. 2: As Ace sees Karra approach, her eyes glow green.



"They may be a rough lot, but they hardly threaten the peace and harmony of the Universe. Do they?"

Turlough to the Doctor, *Enlightenment*:1

Some things to savour about *Doctor Who*: twist endings, surprise monsters and the everyday object turned sinister. Looking back on the series' history, for example, the appearance of the Daleks in *Frontier in Space* was a delicious surprise. Moving on, discovering the Doctor and company are board a sailing ship *in space*, is an example of *Doctor Who*'s ability to take an apparently normal environment and twist it into something far more interesting - and dangerous!

It makes you wonder just how writers go about creating storylines for the series. I mean, how many people do you know who get so annoyed about the use of plastic that they create the Autons? Can you imagine just how Nineties Britain will fare when *Doctor Who* returns? Will the TARDIS become a superloo? (I sincerely hope not!) What are those strange black orbs that have appeared on the ceilings of London Underground stations? I'm sure there's something in your street that is the first staging post in a future alien invasion . . .

Remember - as far as *Doctor Who* is concerned, everything ordinary can become the fantastic - and the deadly. So when you turn up your Walkman, just pray there isn't a *Who* writer anywhere near you . . .

MATRIX DATA BANK

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Rounding off this issue with the dutiful Commander Millington, played by Alfred Lynch. Photo © BBC 6

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Excelsior: Stan Lee

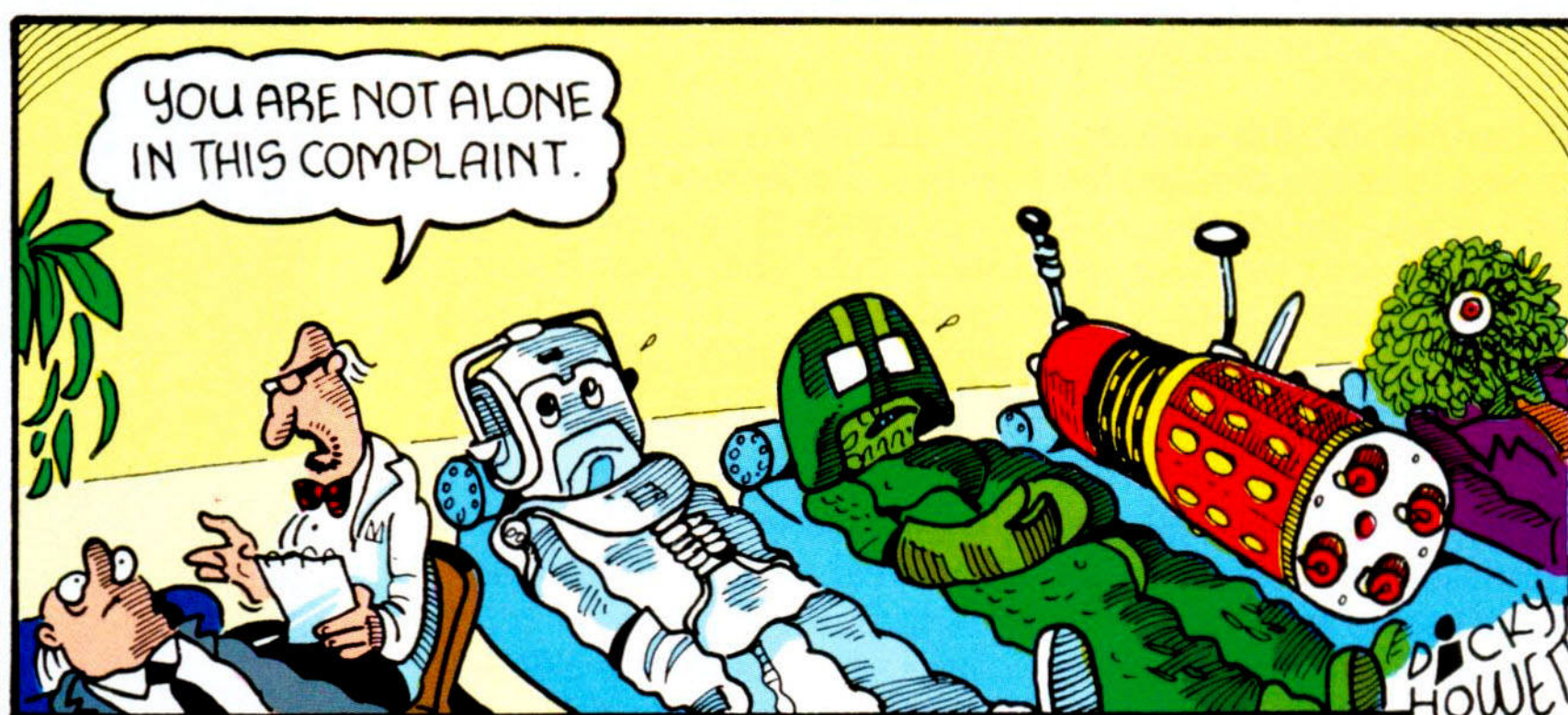
Managing Director: Vincent Conran

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Thanks this issue to: Barry Newbery, John Lucarotti, Wendy Padbury, David Jackson, Stacey Clegg, Lori Klein (CBS Fox), Richard Hollis and Tomek Bork.

On the cover: Borusa on board the Zygon spaceship in *The Terror of the Zygons*. Photo © BBC.

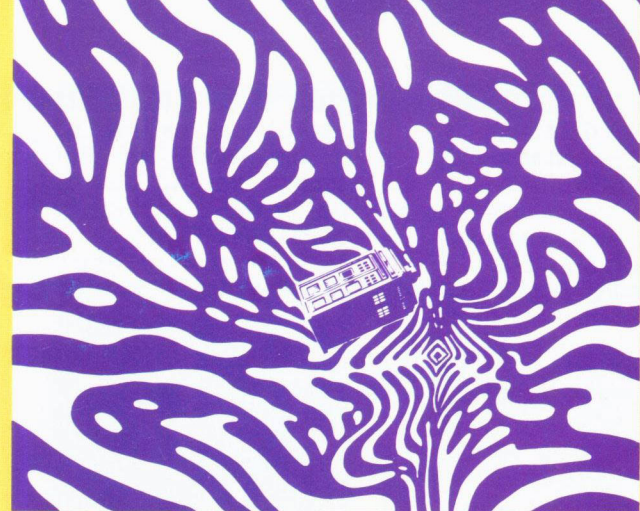
Doctor Who? by Tim Quinn and Dicky Howett



ABC

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INTO THE VORTEX

That Was the Who That Was . . .

Doctor Who's first *Radio Times* cover feature on 22nd February 1963 accompanied the lavish historical *Marco Polo* - one of William Hartnell's personal favourites, and sadly the oldest absence from the archives. The history of the Doctor's greatest enemies was permanently revised on 8th March 1975 in the opening of *Genesis of the Daleks*, introducing the hard-line according to Davros.

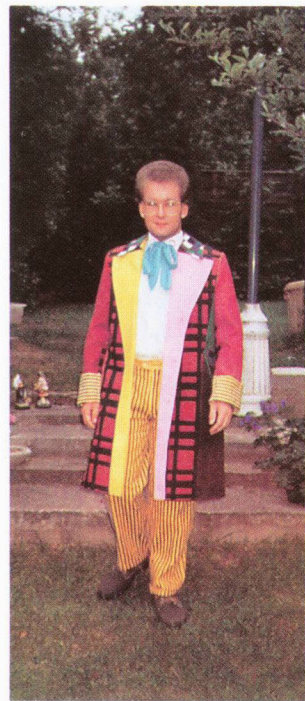
Leela abruptly decided to stay on Gallifrey with K9 and local pushover Andred on 11th March 1978; the closing scenes of *Invasion of Time* saw an improved version of the dog rather than the woman being unwrapped but not seen. The wrong box, surely? On the 24th February 1979, the Key to Time season ended not with a bang, but a whimper in *The Armageddon Factor*, briefly encountering the hitherto 'shadowy' Black Guardian in the last of eight Seventies stories from the combined pens of Bob Baker and Dave Martin. One assembled Key, comprising six pieces of omnipotent perspex, was auctioned for £1400 at a convention in 1987.

It was the end for Tom Baker on 21st March 1981 in *Logopolis*, but the new Doctor's era had been prepared for, as an arch-enemy of English cricket invaded the TARDIS; yes, an Australian! Tegan Jovanka lasted nineteen testing adventures, a record for any companion of the Eighties. Anthony Ainley's new-look Master also won his first full cap.

Meanwhile on 8th March 1982, the new-look Cybermen proved to be the unexpected guests in *Earthshock*, and eight days later, the death of Adric preceeded uniquely silent credits. Exactly two years on (16th March 1984), Colin Baker sat up as *The Caves of Androzani* ended, and proved an uniquely loud new Doctor. The ship-shape team of four weeks before (Tegan, Turlough and the Fifth Doctor) had all passed their torches on.

Finally, on 28th February 1985, transmission of the Twenty-Third season was postponed for a year. These days, that doesn't seem so significant . . .

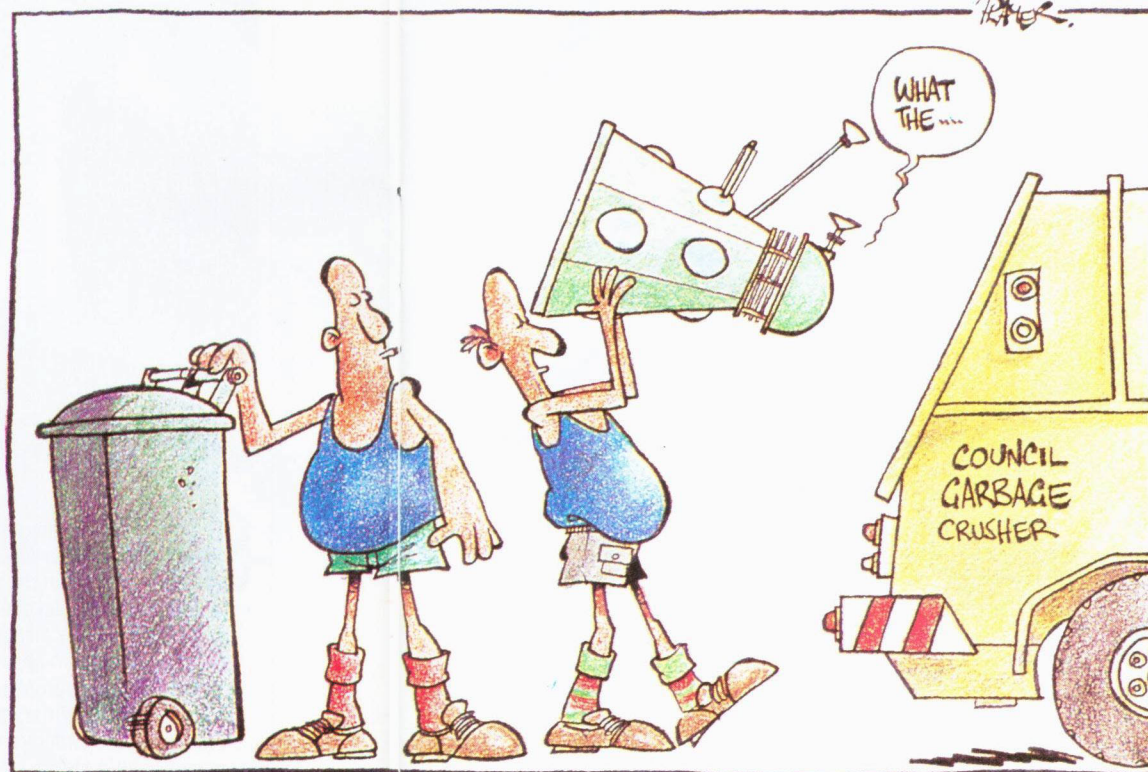
Mark Wyman



Collector's own: *DWM* reader Martin Lowe made a copy of Colin Baker's garish costume. "It took a lot of spare time to make," says sister Delia who sent us this photograph - just so he knows who to blame for his sudden appearance in these pages!

THE OTHER SIDE

★ Unwittingly, Thommo and Bluey foil a Dalek plan to take over the world.



This cartoon appeared in the *Australia Post* late last year and was sent in by reader Peter Harper.



The Doctor in conversation with his only screen love interest in the programme's twenty-eight year history, the elderly Cameca. Making History, Page 14. Photo © Barry Newbery.



Who's who



Worthing *Doctor Who* fans Stephen Cranford, Christian Longhurst and Carina Cress have been putting their creative talents to good use! Their home-built TARDIS and Daleks have been used by local schools to warn children of the dangers of life. The local school head said the Daleks personified evil and were ideal things to make children take notice!

FRAZER HINES

Character: Jamie McCrimmon.

Years: Dec 1966 *The Highlanders* to *The War Games* (June 1969)

Returned *The Five Doctors* (November 1983)

Returned *The Two Doctors* (March 1985)

James Robert McCrimmon was formerly a piper with the Young Pretender's army and met the Doctor with Polly and Ben in 1746 while escaping Bonnie Prince Charlie and the Scottish troops at the Battle of Culloden. Jamie travelled in the *TARDIS* for virtually all of the Doctor's second incarnation and was one of the most loyal and courageous companions to date. As Frazer himself admits he was always ready to swash his buckle and he was very protective and compassionate towards timid Victoria after her father's death. Jamie was returned to Scotland by the Time Lords during the second Doctor's trial, his knowledge of his time with the Doctor erased save for their first adventure.

Very popular with followers of the show, Frazer can often be seen at conventions and doing personal appearances. He returned to *Doctor Who* as a phantom from the Second Doctor's mind in *The Five Doctors*. Two years later both he and Patrick Troughton returned to ally themselves against the Sontarans with Colin Baker's Sixth Doctor in the 1985 epic, *The Two Doctors*.

Favourite Story: *The War Games* (1969)

Least Favourite Story: "*The Krotons* (1969) or Croutons as it became known!"

Favourite Doctor: "Who else but Pat!"

Favourite Companion: "Leela! If we'd known that loincloth was joining the *TARDIS* would never have left!"

Favourite Enemy/Monster: "Definitely the Daleks!"



MISSING EPISODES: THE SEARCH CONTINUES

The continuing hunt for missing episodes of *Doctor Who* which were apparently destroyed in the early Seventies has suddenly been thrown into the limelight, prompted by British press and radio reports in January.

The Daily Mirror reported on the search for missing stories, which caught the eye of BBC Radio One's Steve Wright whose comments alarmed many DWM readers into believing even more episodes had been lost. BBC Enterprises quickly disclaimed this and BBC Archives further reported that the report only referred to material well known to be lost, such as *Fury from the Deep*.

The subject of mass junking of BBC material is both contentious and confusing but it seems generally certain that up until about 1972, every episode existed except *The Daleks' Master Plan: The Feast of Steven* whose rights were never sold abroad. The purge of Hartnell and Troughton material occurred a year or two later with *Galaxy Four* and *The Time Meddler* the last to go in 1978.

The reasons for the purge are generally attributed to the problems of repeating material until recently (today, the BBC has agreed a thirty-nine hour 'out-of-time' repeats deal with the Musicians Union and Equity as opposed to the older deal). There seemed no use for the material and a junking programme went into operation, keeping only examples of programmes, including colour episodes of shows like *Doctor Who*.

Since 1981, the BBC has been obligated to maintain archives since the renewal of its charter that year. The boom in home video has also provided a strong financial reason for keeping as much broadcast material as possible and a succession of Archive staff have been extremely keen to include episodes of *Doctor Who* in its worldwide recovery operation of BBC output, either sold overseas or now, for one reason or other, in private collectors' hands.

Between January 1982 and August 1988 just over twenty episodes in 16mm film print form have been recovered from a variety of sources, including the cellar of the Church of Jesus Christ of Latter Day Saints! These include rarities like *The Celestial Toy-maker: The Final Test* and most recently, *The Ice Warriors*, One, Four, Five and Six.

Reports of missing episodes continue to emerge and are carefully followed up by the Archive, who also monitor reports of pirate or stolen items, a matter dealt with by FACT (Federation Against Copyright Theft) where people are using material for profit.

Although no payments can be made to donors, they are offered a copy of

original material that is returned. Common sense dictates that material kept under stairs or in attics will deteriorate beyond restoration, so the BBC facilities are the only means of ensuring episodes are preserved for future generations to enjoy.

The material returned adds to the storehouse of *Doctor Who* material available for repeat transmission or re-sale, either abroad or to other British television stations. The Archive is also in the process of creating new 625 line (ie UK transmission standard) copies of some Pertwee material, which means they too can again be shown on televisions or offered to BBC Video for commercial release, adding to the range already on sale. Adam Lee of BBC Archives summed up the current situation well when he commented to DWM "I have heard no news about the forthcoming recovery of any episodes. It would be splendid news, but no-one has contacted me! Let's hope that if collectors *do* have any material that could be returned, they'll do just that, and soon!

Video feature and Checklist, Pages 22 and 42; You on Who comments, Page 35.

DOCTOR WHO: DISCUSSIONS CONTINUE

Prompted by letters on the series' future Peter Cregeen, Head of BBC Drama and Series, has commented that discussions with 'several independent companies' are continuing with regard to *Doctor Who*. Once again, we have to bring you the bad news that no definite decision has yet been made but once it has, it will be made "through the usual channels".

Fan groups across the world are continuing the 'Save the Doctor' campaign, including the tactic of sending the BBC letters of comment accompanied by cheques made payable to *Doctor Who* (as reported last issue), emphasising their solid support for the series. Leaflets advocating this course of action have been distributed in Australasia, at conventions in North America and through the *Doctor Who* Appreciation Society and *Doctor Who* local groups. The tactic has also been reported in many major fanzines across the globe.

So far, the BBC are returning the cheques along with a letter stating the current situation. Once again, fan group organisers have stressed their support for *polite* comments on the program-

me's future to be made, since these are most likely to have an effect. If any decision is delayed for much longer however, stronger tactics - such as demonstrations outside BBC tv centre - have also been advocated in some circles. DWM has learnt that contrary to previous reports the Corporation recorded a total number of 996 *Doctor Who*-related calls on the 'Day of Action' at the end of November last year. This was a much higher response than previously thought, which has encouraged calls for more demonstrative action.

The tv series' possible independent future was voiced in the closing minutes of BBC Radio 5's *Heroes* programme on *Doctor Who*, which was broadcast over

Christmas last year. The documentary covered many aspects of past production and included interview material with Elisabeth Sladen, Jon Nathan-Turner, Radiophones wizard Dick Mills and Appreciation Society Co-ordinator John Collins. As it ended, the Doctor's independent future was suggested, although his final television fate remains uncertain.

MERCHANDISE CONTINUES DESPITE TV ABSENCE

The Sontaran Experiment may possibly be added to the release of *Genesis of the Daleks*, providing clearances are orga-



Photo © The Bucks Advertiser.

OBITUARY: BILL ROBERTS

Raymond P. Cusick, recalls the man who helped bring his Dalek designs to the screen in the Sixties, who sadly died in December.

It was with sadness that I heard of the death of Bill Roberts who, until he retired, ran Shawcraft Models in Uxbridge.

We first met in 1963 when I was planning story B, *The Daleks*. Shawcraft Models has been commissioned to supply the special effects back-up for the new *Doctor Who* series. We were both venturing into something of the unknown. What I needed was guidance and support of the practical kind an I found Bill Roberts' patience, stoical attitude and understanding very reassuring.

His first job for me was to build four Daleks in a short amount of time and for a very modest price. I was impressed at the speed at which they were made from my outline drawings. His company eventually made all my requirements for models, special props and effects.

I was always assured that when I contacted him for that last minute request he always said 'yes' and it always arrived on the day, perfectly made.

I shall remember Bill as a very kind person with many creative talents and with the patience of Job. I owe him my thanks for his part towards the early success of the series.

nised. This move comes in response to suggestions from *Doctor Who* video buyers and letters in **DWM** late last year. A BBC Video spokesperson said that they hoped to release other two episode stories in conjunction with longer tales, where they were connected.

DWM also understands that in addition to the Hartnell and Pertwee releases already provisionally scheduled for release on 3rd June this year in Britain, a release of *Shada* is under consideration. The only incomplete and untransmitted *Doctor Who* story, John Nathan-Turner tried to rescue the production when he took the helm on the show back in 1980. If released, later episodes, for which little material was recorded, would require substantial new linking material.

The *Doctor Who* Year Book from

Marvel is on course for release in the last week of July along with the company's other annuals which include *Star Trek: The Next Generation*. A sixty-four page, full colour hardback production, it includes feature material by John Nathan-Turner, Sophie Aldred, Gary Russell and Stephen James Walker, Brief Encounters by authors such as John Lucarotti, Marc Platt and John Lydecker and a Third Doctor-Fourth Doctor comic strip *Under Pressure*, written by Dan Abnett and pencilled by Vincent Danks.

DWM Issue 174 will be the next fifty-two page issue and feature a free poster by Alistair Pearson. Devoted entirely to the workings of the TARDIS, this is currently scheduled to cost £2.25.

Finally, Who Base 7 is now on sale, the computer database mentioned in

previous issues. We hope to have a review of this product next issue.

Competitions, Pages 10, 38.

DOWN UNDER . . .

The position of *Doctor Who* in Australia is fast approaching the programme's state in Britain. ABC says the programme doesn't feature in their schedules for the first six months of 1991.

The childrens' department controllers suggested a 6pm slot for *Doctor Who* but the public channel's management decreed the time slot should be filled with cartoons (previously a rock show slot, *Countdown Revolution*). Management were clear that they regarded *Who* as a 'cult programme' and 'a loser' in terms of ratings. These comments were made despite the good response to screening of Season Twenty-Six as ABC seek to increase ratings across the board.

On an optimistic note, the education department still say that if the planned programme line-up doesn't work then *Doctor Who* may be back sooner than planned. If the new weekday programme strategy *does* work then *Doctor Who* may return to its weekend screenings.

Katy Manning has just finished *Blithe Spirit* and she'll be appearing once again in *Educating Rita*, which starts in Sydney in April for a four week run and then goes to Brisbane. It's also making an appearance at the provincial city, Woolongong. After six years living and working in Australia Katy's decided to become a naturalised Australian.

On the convention front, the Australian *Doctor Who* Convention 1991 will take place at the New South Wales provincial city of Newcastle on November 22nd-24th. The only guest announced so far is Katy Manning, with others to follow. Details: NovaCon, PO Box 191, Beresfield NSW 2322. Membership costs \$60 until June 1st and \$75 after that (not including accommodation).

Dallas Jones

EPISODES HUNT

In New Zealand *Doctor Who* is off air until the BBC announce the programme's future. However, fans are investigating the possible existence of two lost stories in the Television New Zealand archives. Earlier in 1990 film cans labelled *Assassin at Peking* (sic) and *The Moonbase Part Three* were discovered but the wrong films had been placed in the cans. It's just possible that the episodes were stored in the wrong cans elsewhere.

In the aftermath of *Whocon* (report, **Issue 169**) the New Zealand *Doctor Who* Fan Club administration address has changed. They can now be reached at: PO Box 26311, Epsom, Auckland.

David Lawrence

CONVENTION ROUND UP

Don't forget the Metro Music/Mediaband organised Abslom Daak signing takes place at the Cafe Mun-

chen, St Giles High Street, London on March 2nd. For £1 you can meet Sophie Aldred, Colin Baker and musicians Mark Ayres, Dominic Glynn and Keff McCulloch.

The tremendous success of Galaxy-Con in Glasgow last year has prompted the organisers to organise another event for this year. Currently scheduled for late May, the provisional guest list is as follows: Frazer Hines, Ian Cuthbertson, Ingrid Pitt, John Woodnutt, Robert Banks Stewart, Jean Marsh, Isla Blair, Waris Hussein and Lalla Ward. Details from Galaxy Con '91, 185 Randolph Drive, Clarkston, Glasgow, Scotland G76 8AT.

This year's *Treasure Hunt*, organised by Anthony McKay of *Time Screen* magazine, is now in preparation and will take place over June 28th-30th. It's a weekend event in which participants visit the locations used in classic television series of the Sixties and Seventies such as *The Prisoner*, *The Avengers* and *U.F.O.* Staying at a hotel used in *The Avengers* the weekend climaxes in a motor treasure hunt just like the one seen in the series. Anyone interested should write, enclosing s.a.e. to: Avengers Treasure Hunt, 88 Edlington Lane, Warmsworth, Doncaster DN4 9LS.

Lastly, a huge raffle of various items - some *Who* related - will take place at Birmingham Ploytechnic at Easter. Organised by Science Fiction and Fantasy Society there the aim is to raise as much money as possible for Children in Need so if your autograph collection is depleted and you'd like the chance to win something special write, enclosing an s.a.e. to Polylot, c/o BPSU, Franchise Street, Perry Barr, Birmingham B42 2SU and they'll send you details.

'ZINES

A weighty tome landed on our desk just before Christmas - a massive fan produced guide to the *Doctor Who Magazine* Comic Strip, which gives an A-Z of all characters up to *Train-Flight*, a breakdown of all stories that have appeared (including back-ups) - probably everything you ever wanted to know about this part of **DWM**, but were afraid to ask. The amount of work on this is phenomenal and as you can imagine, this 'fanzine' doesn't come cheap at £9.99. Such are the perils of small press photocopying. We're honoured to have so much work devoted to the strip. Copies from Richard O'Neill, 49 Midway, South Crosland, Huddersfield HD4 7DA.

Reporters this issue: John Freeman, Mark Duncan, David Lawrence and Paul Travers. *Who's America* by Mark Gasper, *Australasian news* by Dallas Jones. Special thanks to Raymond P. Cusick. *Beyond the TARDIS* returns next issue.

Stop Press: due to an error in information from CBS Fox our listing of US video titles includes material not released. These titles are: The Ark in Space, Spearhead from Space, Terror of the Zygons and The Time Warrior. Apologies!

WHO'S AMERICA

Tom Baker and surprise guests Sophie Aldred and John Peel entertained 550 fans in Long Island, New York, during a pre-Christmas convention organised by The Friends of *Doctor Who*. Many attendees did not know that John would be there and almost none of whom knew Sophie was to be present. This made for a full day for the fans, giving them a diverse range of panels to see.

John, who lives on Long Island, talked about the eagerly-awaited series of new novels due out this Summer from Virgin and his lead-off story in the Timewyrm series, *Genesys*. John has been one of the more prolific authors of late, what with his acclaimed *Doctor Who* novelisations and his recent collaboration with *Avengers* historian Dave Rogers, the novel *Too Many Targets*.

Sophie was making her second US convention appearance in two weeks, following the Visions '90 event in Chicago. Always witty, polite and captivating, she once again demonstrated why she is becoming one of the most popular guests at *Who* conventions. Sophie is keeping busy with projects in the UK, and her Stateside visit had to be brief, as she had to fly back to London the day after the convention to begin work on a holiday production.

Tom Baker's first presentation was unique for American conventions; a dramatic reading from Charles Dickens' *A Christmas Carol*. Tom read from the actual text adaptation made and used by Dickens when he did readings from the story. He even sported a carnation in his lapel, continuing a tradition started by Dickens himself. The audience was very attentive during the reading, enjoying every bit of the narrative. They were absolutely ecstatic at his performance, giving him a standing ovation at the conclusion. Tom seemed a bit overwhelmed at their response, but was nonetheless pleased by it. (Fans who missed this reading need not despair; Tom has since made a recording of this reading for The Friends of *Doctor Who* and it's planned to market the tape worldwide. More news of this in upcoming issues of **DWM**.)

Later in the afternoon, Tom returned to the stage to talk about nearly anything that people asked him. He was asked about the now-legendary story of the coffee commercial he didn't make with Jon Pertwee and Sylvester McCoy (see **DWM Issue 161**), adding that he hadn't spoken with either of them since then. Some fans were taken aback slightly by his seeming lack of concern over this, and the fact that the commercial was scraped. Other fans noted the irony in his voice (and laughter) as he described the incident and its aftermath.

The issue seems to be more of his refusal to compromise his values just to make some money, and also his reluctance to draw upon the association that would be made with a role he left a decade ago. Whatever the reason, Tom had the audience laughing heartily at his anecdotes and self-deprecating humour. He seemed very relaxed and comfortable, wearing a dapper, colourful jacket and necktie. Gone was the raincoat he has worn at other conventions over the years, including this past March in Baltimore. Gone, too, was any hint of apprehension at being in front of an audience of admirers. Tom seemed most eager to talk with fans and greeted each one warmly during the receiving line. He could not have been more charming and delightful.

The convention was given a lot of support by numerous area *Doctor Who* clubs, including: The Gallifreyan Embassy, The Ambassadors of Life, The U.S. Branch of UNIT, The Guardians of Gallifrey and The Prydonians of Prynceton.

The first *Doctor Who* convention of the decade in the United States is in Indianapolis April 6th, as The Whoosier Network presents "WhoosierCon I: The UNIT Reunion." Confirmed guests are Jon Pertwee, Katy Manning, John Levene, Richard Franklin, historian Eric Hoffman and **DWM** Editor John Freeman. (See last month's issue for more details, or send an SAE to P.O. Box 51133, Indianapolis, IN. 46251.)

Mark Gasper



WHO in review

Jane Sherwin, who played Lady Jennifer Buckingham in the first five episodes, recalls *The War Games*, one of the best *Doctor Who* video releases...

I have just finished viewing the new double-video of *The War Games*, some twenty-one years after I first appeared in it. I have grandsons now, who are older than my youngest son was, when we made it. Someone asked me if it was a strange feeling – viewing that younger self? Well, not really, because I'm not that used to looking at myself. I must be a lot stranger to those who see me around nowadays, but didn't know me then.

Actors get into the habit of viewing themselves objectively, anyhow. Gauging the effect of certain gestures and tones of voice; hoping to learn what to do and what not to do next time around. A bit late for such objectivity, in this case – I'm not likely to be cast as a dashing young ambulance driver again! And I did really drive that ambulance, though you can't see it in the long-shots. I wanted a caption put underneath, so that everybody would know. Because it was fairly hairy driving over Brighton Rubbish Dump in an open sided cab, with explosions going off in all directions. Quite a bit of earth and mud came whizzing in at the sides, and one lot struck me on the cheek. But, luckily, no glass or metal got thrown up.

The vehicle itself was a beauty and I was well acquainted with double-declutching, since we'd once owned a Fiat Abarth. "Don't put your foot down too hard on the brake," said the man who owned it, "I did that a couple of times, on the drive over, and the discs just spun round, without making purchase." "Thanks!" I thought, "That's all I need."

In one shot I had to drive straight at the camera and brake abruptly. This First World War ambulance had the foot-brake and the accelerator in reverse positions to that of a modern car. I was terrified that I would, instinctively, stamp on the accelerator by mistake and flatten both the camera and the cameraman behind it. So I never got that run-up really fast enough.

The worst of filming is that you are given five or ten minutes to get the hang of some machine you've never seen before and then you have to make it look as if its part of the character's daily occupation, and that the handling is second nature. I had quite a tussle with an electric lawn-mower, once, when filming for an episode of *Softly Softly* – the lead kept getting in the way and I was in danger of cutting it, on several occasions. Nowadays, since I own an electric mower of my own, it would be a doddle. And, of course, since we are cutting actual grass, that meant that I couldn't have *any* practise beforehand and there could be no retakes either!

But back to Brighton Rubbish Dump, or the trenches and the endless mud and wasteland of First World War France, which is what it was supposed to be. This was my first job back in television, after taking a five year break, looking after my three small children. Once the youngest was at nursery school, there was space enough for me to be more than just a nappy-changer and bottle-washer. (Five years of hard graft. If you've done it you'll know what I'm on about, if you haven't, you'll have no conception! And people that one met at parties used to say, "Are you working?" and you'd say, "No," never having worked so hard in all your life. But you weren't being paid so it didn't count).

So now, here I was, back 'at work' again, being cosseted and fussed over. Being fetched cups of coffee, being asked if I was warm enough... bliss! I'd forgotten what it was to be amongst grown-ups and to carry on an uninterrupted conversation. I really enjoyed myself on that shoot.

Film crews are generally great fun, anyhow. Any sensible producer and director makes sure that the unit fuses as a team, as soon as possible. Then everyone has the feeling that they're all in it together – fighting against impossible odds, like as not. Well, let's say, not complaining when your best scene goes really well, but has to shot all over again, because a plane suddenly flew overhead, or a sheep coughed in the next field – that sort of thing.

Retakes can get one down, sometimes. You give your all and then you have to give it again, and, perhaps, yet again. The horse from the American Civil War Zone felt just like that. I can't remember why we had to do three takes of him and his rider chasing me down the hillside. But what I do remember is that on the first take he galloped past the camera with great gusto and didn't stop for several yards; third time

around, he only just cleared the frame, he was so fed up with the proceedings.

Another thing about filming is that since it's all done *before* you do the studio work, anything laid down during that time has to be carried through the whole of the rest of the production. This applies to character development, naturally, and it also applies to the clothes you wear. Now my costume was a hat, a thick serge army jacket and long skirt and a nice heavy greatcoat. Lovely and warm for the biting winds of Brighton Rubbish Dump, but it was going to be very hot in the studio, under all those lights for a whole day's dress rehearsal and then an evening shoot.

I tried to find places in the action where I could take off that greatcoat, but I could only find an excuse to lose the hat. So I got really hot on studio days. And I got choked by the dry ice, on the day when the ambulance got stopped by the 'mist'. Dry ice is disgusting – the whole of the back of the throat dries up.

It was a pity that *The War Games* was only in black and white, since the colours of all the different uniforms looked very good next to each other in real life. Though on re-viewing, I found myself fairly critical of some of the fight sequences, on the whole I thought that the costumes and the scenery stood up well to the test of time. Women's hair-styles do tend to be a dead give away however, and Zoe's was no exception. I even caught a suspicion of back-combing in my own, supposedly 1917, hairstyle.

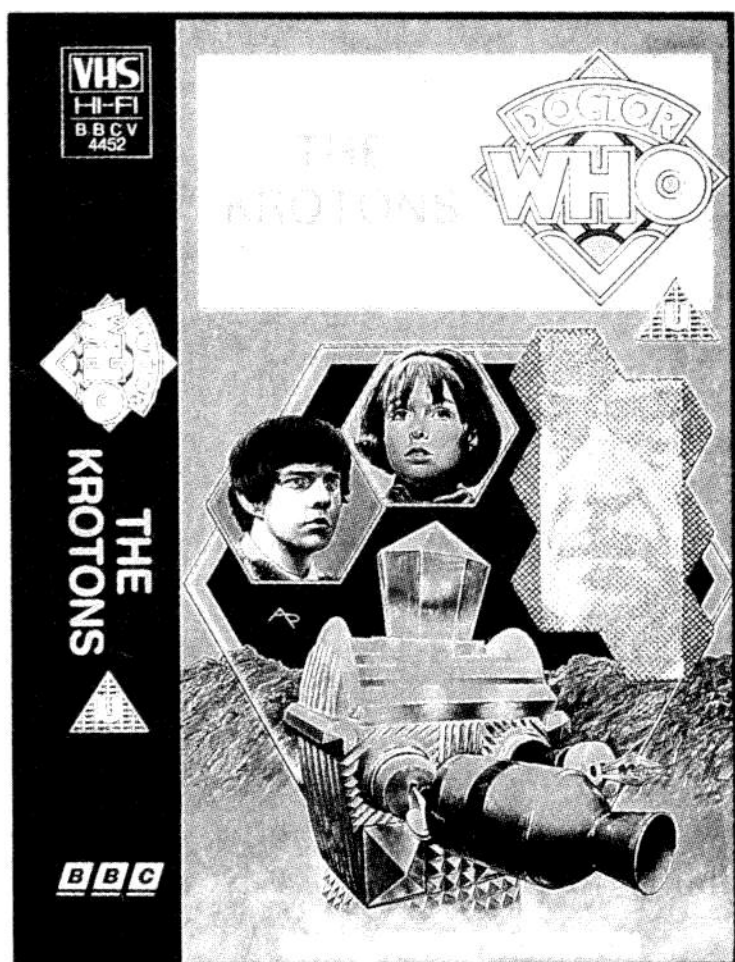
I viewed the video with a nineteen year old *Doctor Who* fan, who was not even born when we made *The War Games*. He said that he liked the early shows better than the later ones. He thought that the plots were lighter and more gripping. He didn't mind the black and white and he liked Pat Troughton's Doctor a lot – "A character you could believe in." was how he put it.

I must say, it's nice to have residuals coming in from a job one did twenty-one years ago. It means one can afford to go out and buy the videos to show to one's grandchildren. Can it really be that long ago! It seems like yesterday.

Naked Video feature, Page 22.



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Running on all IBM PC-XT/AT compatible personal computers with a minimum of 448-512K RAM using an MS-DOS (version 2.0 or higher) disk operating system, *WhoBase Seven* is available in Apple, Macintosh and Commodore formats. (For more details, write to P.O. Box 125, El Portal, California 95318, USA. The Database manager costs \$99.95 each but we have TEN *WhoBase Seven* DataBase Managers to give away, which will include a special *Doctor Who* episode guide DataFile Supplement.

As usual, there's three easy questions to answer (and they'd be even easier to answer if you had *WhoBase Seven*!) and send them to *WhoBase Competition*, *Doctor Who Magazine*, Marvel Comics Ltd., Arundel House, 13/15 Arundel Street, London WC2R 3RX. Entries must be received by 25th May 1991 and the editor's decision is final. Copies of the entry form are acceptable.

1 of 138		An Unearthly Child		The Tribe of Gum	
The Doctor		Companions		Aliens/Foes	
William Hartnell		Susan Foreman Ian Chesterton Barbara Wright		Tribe of Gum Za Kal Hur Horg Old Woman	
Credits & Miscellaneous Information		Tape/Book Library			
Time/Location: 1963ad..200,000bc London		Length: 163 min			
Writers: Coburn..Webber Season 1		Tape No: need			
Producers: Verity Lambert..Mervyn Pinfield		Counter:			
Directors: Waris Hussein		Book No: need			
Script Editor: David Whitaker					
Press the [F1] key for on-line Help and [Esc] to Return to Main Menu					

WHOBASE IS HERE!

If you've ever wanted to organise your documentation of your favourite television programmes, your books or records collection - perhaps you have a mammoth pile of *Doctor Who* Magazines to file - then this new computer database is for you!

Name the asteroid number the Bi-al Foundation was based on in *The Invisible Enemy*.

Name the schizoid computer in *The Face of Evil*.

Which computer asked for Doctor Who in *The War Machines*?

Name

Address

Age

BRIEF ENCOUNTERS

driving slowly through the afternoon they look at a dog in the middle of the road there are three shots like the sun bursting above the sheet-metal roar of the crowd

When it happened, Berenyi knew that there were three things she would enjoy during the 1980's. Arthur Miller's autobiography, Cherry 7UP and Sonic Youth. She saw them as somehow integral to her understanding of the nature of humanity. However, she still had twenty years to wait and, as mundane as 1963 might be, she had a job to do. She sipped her coffee and picked up the rifle which lay at her feet. It was time. Something was beginning to happen. Berenyi turned her personal stereo off. The harsh, static fuzz of The Jesus And Mary Chain was replaced by a whispered murmur which rippled softly through the crowd and wafted up towards her perch on the sixth floor of the book depository. The car was coming into view.

driving slowly through the afternoon the windows of the car are wound down so that He can wave to the crowd there are three shots then there's blood on Her dress and she's screaming

Berenyi was a freelance Designer. She was also a Time Lord. She appreciated the irony of her situation – designing time had been banned by the Time Lords several centuries ago. Berenyi had left the restrictive, monastic weltshmerz of Gallifrey with a degree in bio-chronology from the Academy and *Disappeared*, becoming a Designer, more out of spite than anything else.

Designers were hired to alter time for a variety of reasons – most of her clients were either wealthy individuals or corporates who wanted to change a specific aspect of the past in their favour. Her current client was a German from the Twenty-Second Century. He'd been impressed by an assassination she'd Designed in a theatre in 1865 and hired her to engineer this one. Berenyi looked out of the window and watched for a moment. The proud faces, swollen and obese with patriotic love, lining the Plaza below; the car; the Man. She ran her hand through her mop of bright red hair and turned to address the man who stood behind her.

– Ready?

The man nodded and moved towards

her. Berenyi's knowledge of mid-C20th Earth history was good enough to register what the connotations of his brown shirt would be for those who would eventually capture him. That was just one of the many subtle (and not so subtle) biographies she had Designed for him. Berenyi lit a cigarette and then gave him the rifle. The figure took it, studied it, loaded it.

– I'm ready. He said.

in amidst the blood and broken skin Johnnie falls down and Jackie gets a big dry-cleaning bill

Berenyi was impressed with the man. She'd spent a lot of time on both him and his programming. She had meticulously Designed his past to give him just the

right background: chairman of the 'Fair Play For Cuba' committee; a Russian wife – Berenyi even had him defect a few years ago. Yes, the government would love him – he was perfect in every way.

She was actually on the other side of the room when the shots went off. Three of them. Spat through Kennedy's skin and bone. A tattoo drummed into his skull and throat. She turned nonchalantly. The man put the gun down.

– You know what to do now?

– Yes. He said.

She smiled as he ran past her and down the stairs. To the second floor. He would be seen there by a policeman. Then he'd go to the cinema. He'd be caught there. Then shot by Jack Ruby. Ruby was real. He was employed by the CIA. They wouldn't have a clue who the man was working for, so they'd have to get rid of him. Berenyi looked out the window again. She could hear Jackie screaming something and there were people running everywhere. Carefully, she cleared up her belongings and went inside a filing cabinet leaning against one of the walls. The filing cabinet was no longer there when the police arrived.

Michael Bonner



Illustration: Richard Elson

OFF THE SHELF

Gary Russell braves the winter storms to bring you the latest video reviews . . .

During a very busy Autumn last year I seemed to spend quite a bit of time at various *Doctor Who* conventions around the British Isles. These have spawned a popular new merchandise item – compilation videos, on sale by mail order or through specialist fantasy book shops, which give those who missed these conventions the chance to see just what they missed. Both the Liverpool Nebula conventions and the recent Exo-Space in Exeter (best of the lot, in my humble opinion) are due out on VHS quite soon and of course GalaxyCon in Glasgow last May is already out (although I've yet to see a copy, so I can't tell you what it's like!).

However, the *Doctor Who* Appreciation Society have been holding conventions far longer than anyone else. With the assistance of Reeltime Pictures, who are best known for their Myth Makers series and of course the UNIT drama, *Wartime*, the society have issued the highlights of these events organised between 1986 and 1988 on five, sixty minute videos. On these you can see just about every star, every director, every producer etc, ever to have visited one of the conventions, telling their stories, anecdotes and remembrances to enthusiastic crowds.

The tapes are split up well, the first a basic introduction to the conventions with clips of the guests, attendees, organisers and helpers which shows how the convention gets organised, frequently held together on a wing and a prayer and usually ending in success. As a taster for the other tapes, it is useful but for sheer entertainment value, it is undoubtedly the best of the five tapes. Even if you don't fancy buying them all, then just grab this one.

The second tape features, mainly, the stars and production teams of the first two Doctors, whereas the fourth tape concentrates far more on the fifth and sixth Doctor's eras. The third tape, somewhat appropriately, is devoted to the third Doctor – guests from the Pertwee era are always the most frequent guests and are often quoted as being the most popular.

The fifth tape, in a slight departure from the others, is the record of just one, long panel that occurred shortly after the screening of the poll-winning *Dragonfire* from Sylvester McCoy's first season. There actors and technicians discuss all aspects of the making of the story and is a highly entertaining and informative piece

for anyone not only interested in *Doctor Who* but the making of a television programme in general terms.

Although the tapes are reasonably specific in their featured eras, there is a fair amount of crossover where occasionally comments by one set of guests are either echoed or completely opposed by a different set at some other time. The tapes therefore reflect that and you can see some amusing sequences where one panel might say, for instance, that they thought the programme is far too violent, only to be followed immediately by a group from another era saying that the show isn't violent enough! That makes

things a lot more interesting than just the rather dreary, consecutive series of interviews it might have been.

Nicholas Briggs of Myth Makers fame co-directs and presents the series in his usual jocular manner and especially on the first tape puts a much-needed sense of humour and personality on what on paper sounded to me like a rather boring exercise.

As soon as we have them, I'll hopefully be able to report on the other convention tapes around, but I suspect they'll have difficulty in being as well packaged, presented and coherent as these.

THE (EXTENDED) CURSE OF FENRIC

Sticking with videos, it cannot have escaped your notice that the BBC's much vaunted, long promised *The Curse Of Fenric* – The Extended Version has now hit the shops. Was it worth it, you ask? Frankly I think the answer is yes, but on the condition that you liked the original televised version. Whereas most BBC videos are interesting regardless of their story content simply due to their age, *Fenric* is a gamble because of its position as perhaps the penultimate television story.

The BBC seem very keen to imply that this exercise is a one-off event and that we shouldn't expect any future 'extended



The Curse of Fenric. Photo © BBC

Making History

All Photos © Barry Newbery except where indicated differently

The showing of *The Aztecs* last year on BSB has renewed interest in the classic story by John Lucarotti. David Richardson found out how it was made and uncovered some background on a 'lost' historical adventure along the way. . .

In these cynical post-*Star Wars* days of science fiction it must be difficult for some to appreciate the lure of the historical *Doctor Who* adventures. Recorded in studio on a tiny budget and

broadcast in monochrome, they relied on colourful characters and accurate period detail to entertain. And many episodes were superb.

Marco Polo had begun the short-lived

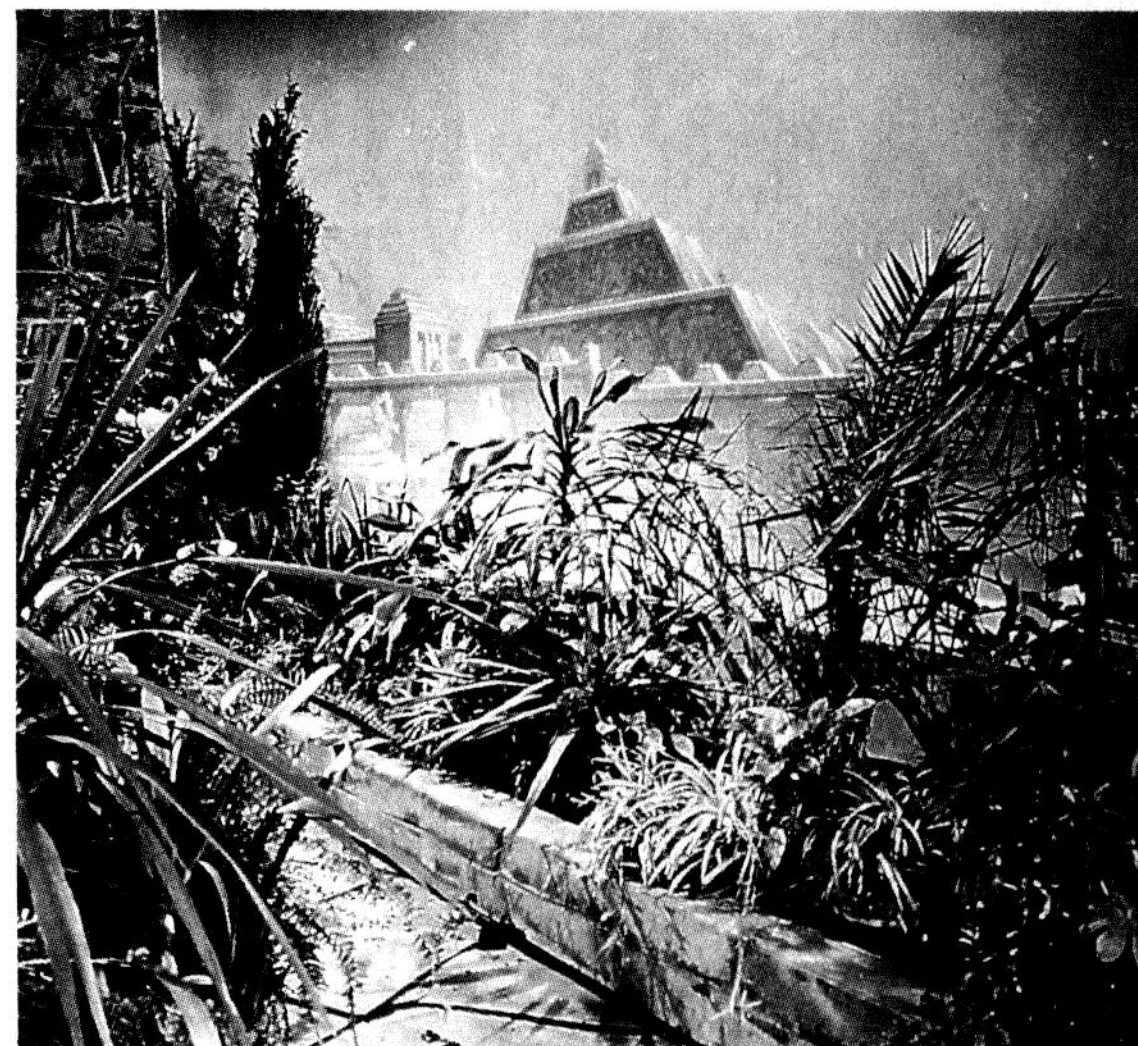
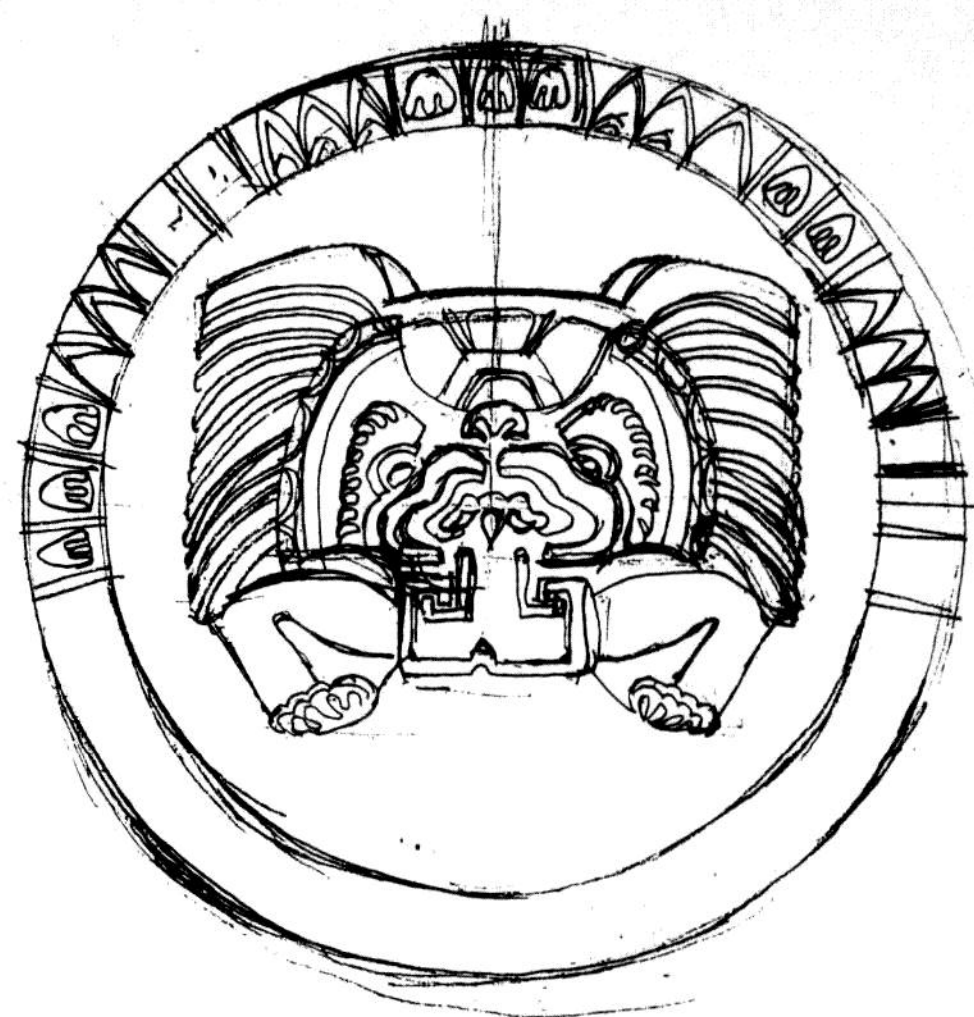
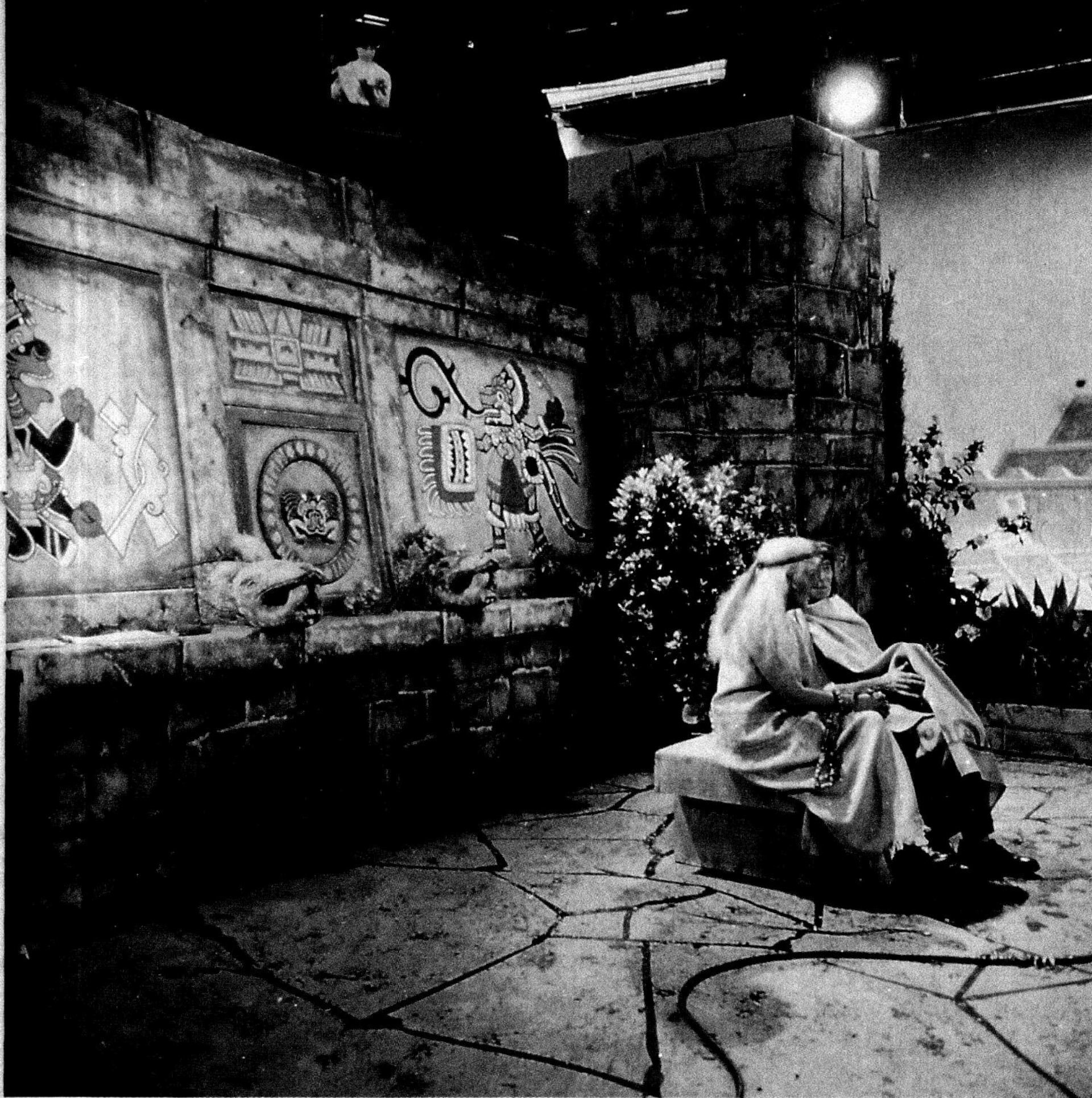
tradition for period stories, with a wordy and engrossing script by John Lucarotti. It was on the strength of those seven episodes that Lucarotti was contracted to provide another *Who* adventure. He recalls: "Whilst *Polo* was still being recorded David Whittaker (the script editor) asked me 'what now?'. I had lived in Mexico and had been fascinated by the Aztecs – a highly civilized but barbaric race who had calculated the length of the year to three decimal places, knew nothing of the wheel and used to cut out people's heart in human sacrifice. Good versus evil. I put up the idea during a recording break. 'Do it', David said. And that was that."

Over four episodes we were introduced to some fascinating characters: the evil Tlotoxli who attempts to discredit Barbara as a false Goddess, the civilised Autloc – a man well ahead of his time, and Cameca, who would be the Doctor's only love interest in twenty seven years of the programme. The four regulars were well represented, the writer drawing on Barbara's stubbornness as she plots to avert the downfall of Aztec civilization, to ensure that only the good survives. Her vitriolic clash with the Doctor over this issue is one of the highpoints of the serial.

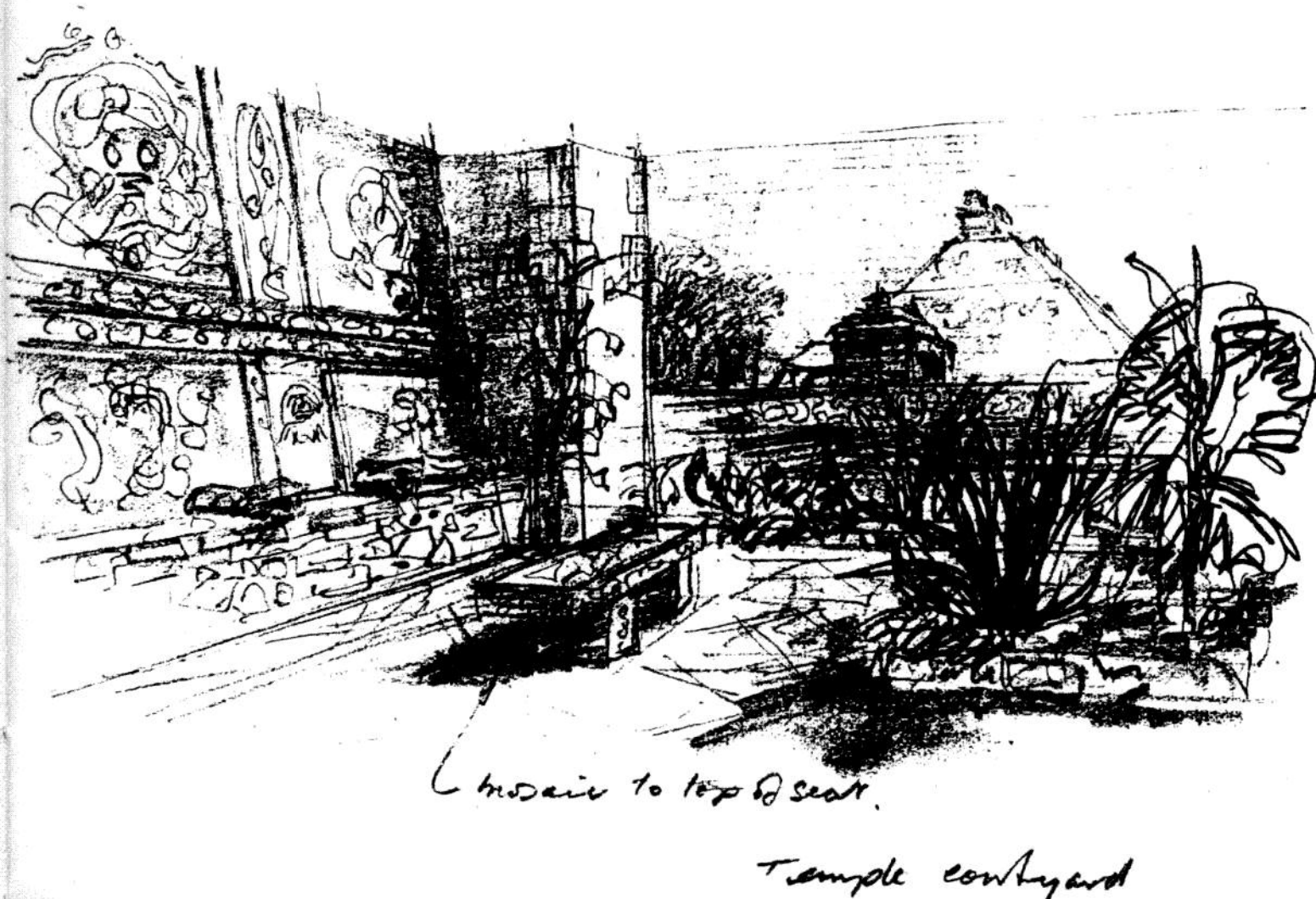
Barry Newbery was allocated as designer following his superb work on



John Ringham as the villainous Tlotoxli. Photo © Topham Picture Source



The relief in the Aztec garden which hid a secret passage into the tomb where the TARDIS landed. Note Carole Ann Ford on the overhead monitor - her part in the episode being shot had been pre-recorded and was then edited into the final run.



Barry Newbery's original drafts for the temple forecourt in *The Aztecs*.

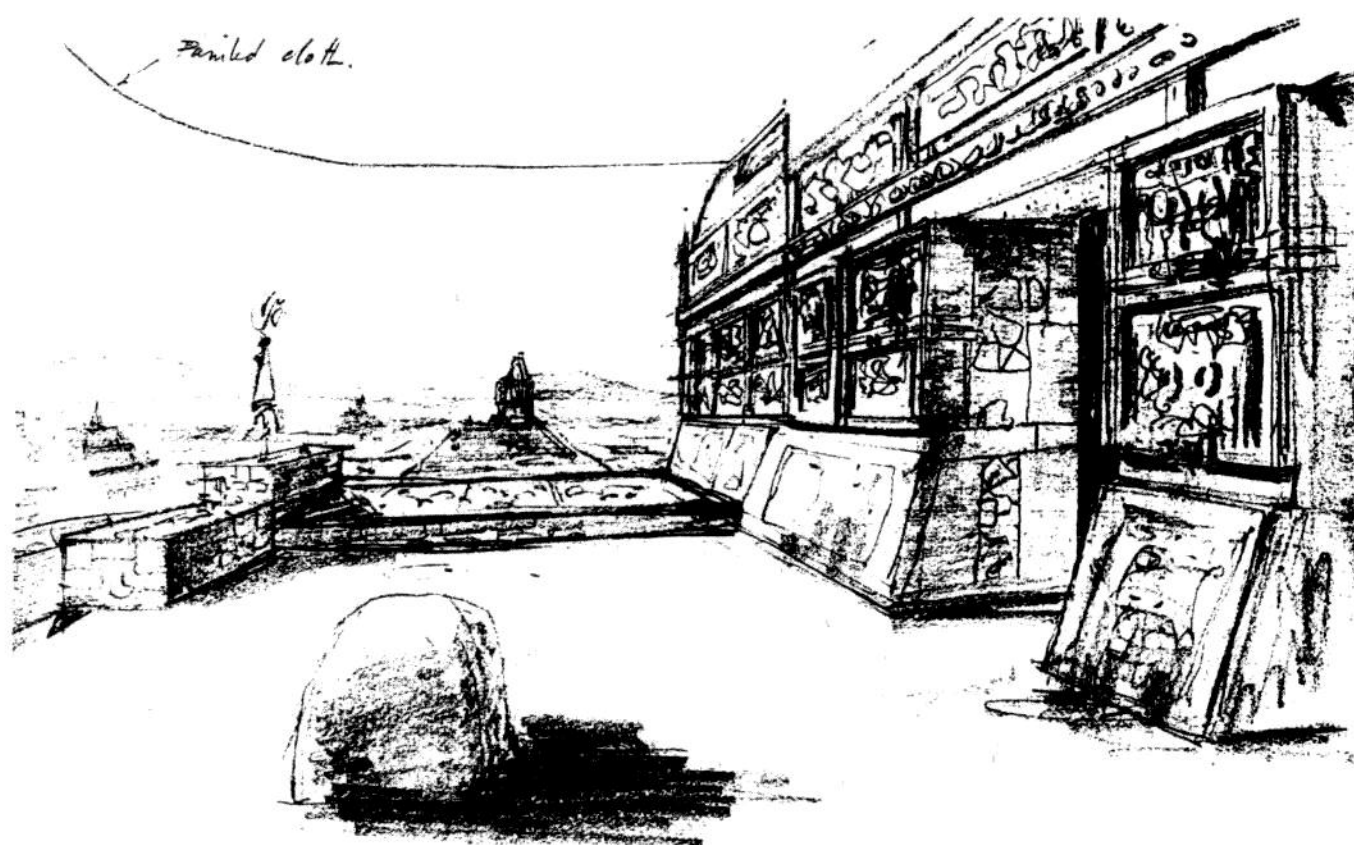
Marco Polo. On the low budget he was required to build the flat top of an Aztec pyramid, a sealed tomb and a secret passage leading to the garden for aged Aztec citizens. Newbery's work began, as always, with a period of research. "Stories set in the past have an advantage over those set in the future in that many books exist to provide answers to your questions," he states from experience. "This was not the case with the Aztec culture however - although much has been written since. Eventually the BBC library managed to get me

sufficient books for research. Serendipity also lent a helping hand as a documentary film on recent archeological finds from old Aztec had been shown on ITV. We had a special viewing of the film which greatly reduced my anxieties about creating the correct 'look' for this story."

The sets designed and under construction, Newbery felt that the smaller studios at Lime Grove were not ideal for this particular adventure.

"I was very keen to use a larger studio, and asked for TC3 which had just come into service at Television Centre. Much

of the story took place on the paved platform in front of a temple at the top of a pyramid. Great vistas would be seen in all directions giving a feeling of height and space. To create this illusion greater separation was needed between the acting area and the painted cyclorama than was possible in Studio D. However, the planning department were unwilling to reallocate. The results were not satisfactory but that was common to most exteriors televised in the small studios at Lime Grove, and with a one-day turnaround - setting, rehearsal, ►



◀ recording and strike – it is a wonder they looked as good as they did.

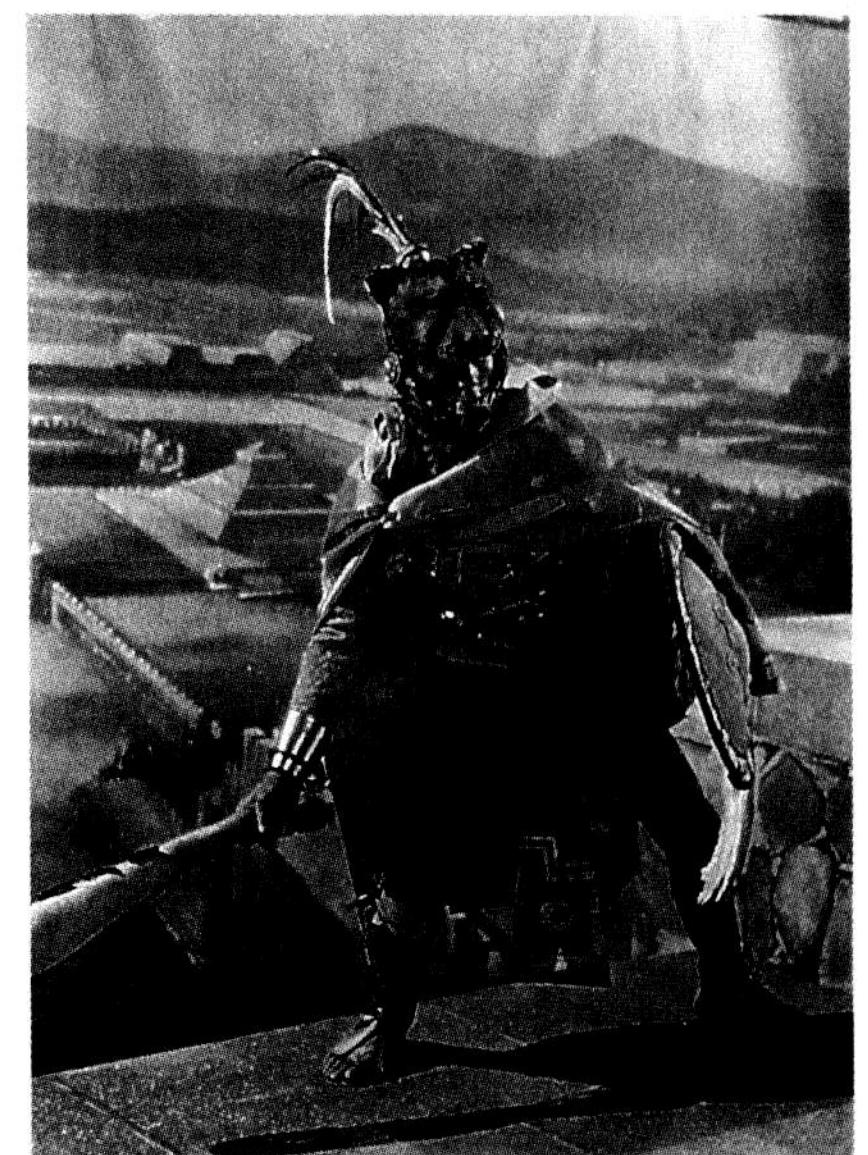
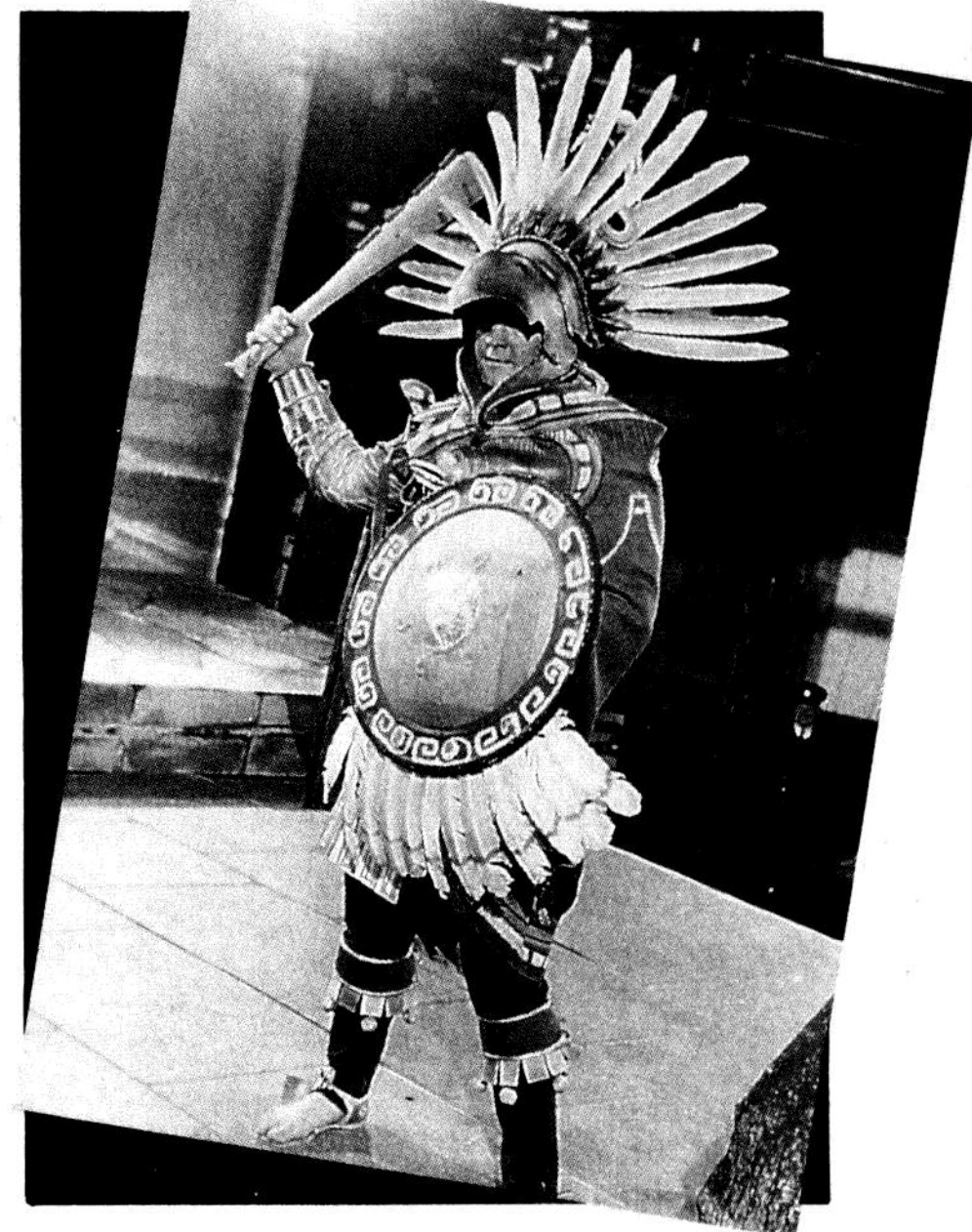
“The tomb of Quegocoatl at the top of the pyramid had a secret door through which the Doctor and his companions would emerge. The design of the door represented problems which, along with most of *Doctor Who*, differed from the norm. The door had to look massive, be light enough to be carried by two scenemen (a rule for all pieces of scenery) and to be no more costly to make than the average for all scenery. I felt this ruled out metalwork with roller bearings and it also ruled out a large door swinging on vertical hinges, which would require additional bracing to adjacent walls after assembly and consume valuable setting time on each of the four occasions it would be assembled.

“In those days a team of men would, after recording, clear a studio of props, scenery and equipment then continue through the night to reset for the next show to be ready to rehearse in the morning. Construction work could result in a late start to rehearsals – so bracing was out. I settled for a door tipping to the horizontal. This was accomplished by having shoulders supporting the door at half its height and so sloped that the door

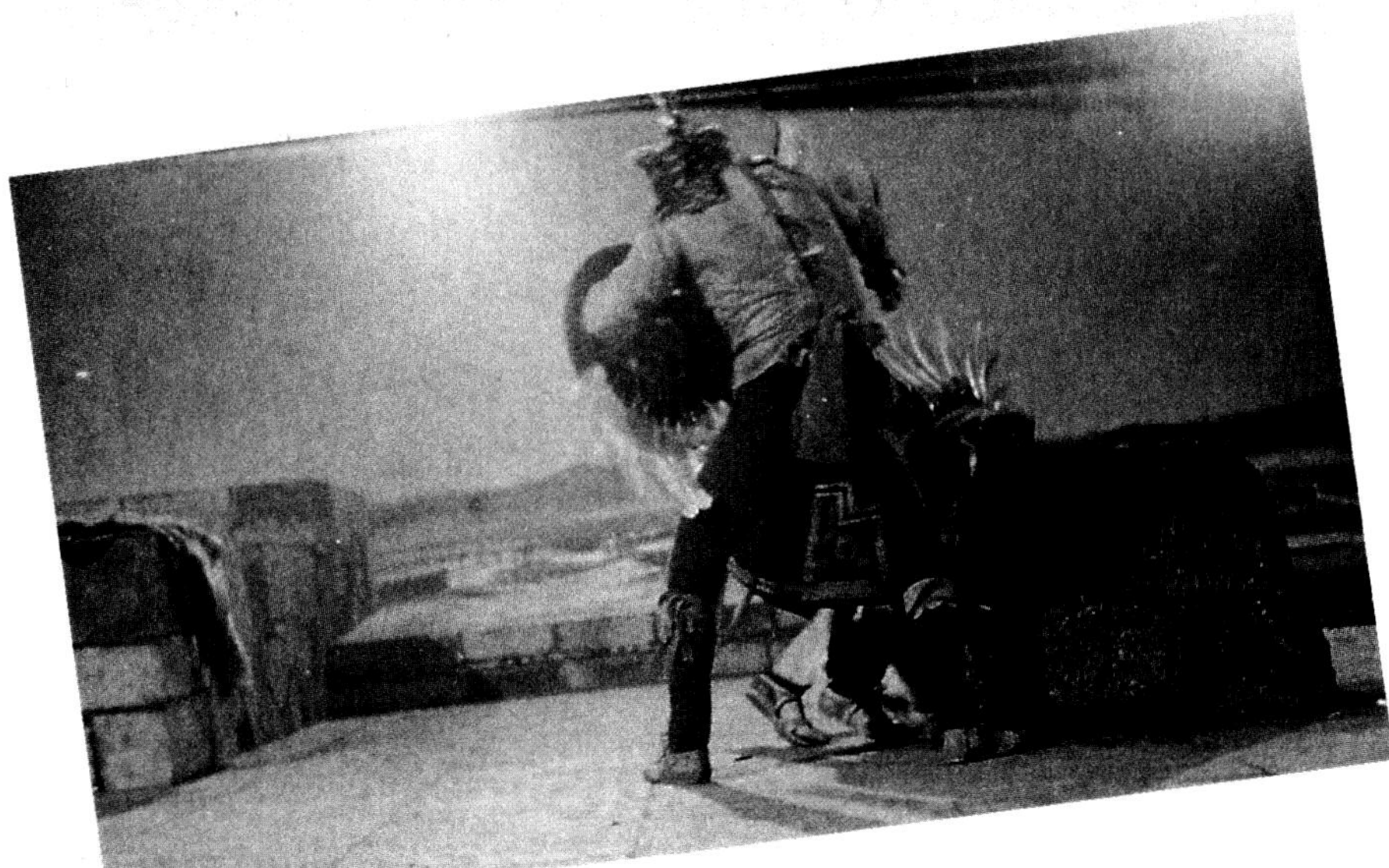
rocked at a touch to the horizontal or back shut. Two stage weights were added to get the correct balance. The door was lifted and rested into position – a solution which gave me some satisfaction.”

Despite the limited funds available, the studio sets needed to be dressed in a variety of exotic Aztec properties. Newbery was helped in this task by his properties buyer, Alan Mansey. “We used to have bets on how much these things would cost – I think we both won! I remember we hired hundreds of pots and vases which were painted with Aztec patterns by some art students. I also did drawings and had some authentic tools and shields made. There was also a very impressive headdress made for the corpse in the tomb. The wardrobe lady used fake jewellery on that, and it was based on a real head dress in the British Museum.”

Although one would not have known from viewing the transmitted story, the studio recording of one of the later episodes was affected by an unfortunate mistake. As Barry Newbery and director John Crockett arrived in the studio ready for rehearsals they discovered that the set for the Garden of Perfection was missing.



Battle about to ensue, against a painted backdrop, on one temple forecourt.



almost a year after *The Aztecs* until he was free to work on the show again.

"David asked me, once again, what I wanted to do. Now, I'm a Canadian and I know that the world's highest tidal fall is in the Bay of Fundy (thirty nine feet, if you're interested) and I also knew that the Vikings, under Erik the Red, got to Canada before anyone else. So I came up with a story where the TARDIS breaks down (yet again) in Greenland and to repair it the Doctor needs some plutonium and the nearest deposits are in Labrador.

"So the Doctor forces Erik the Red on his voyage of discovery for purely personal reasons – to get the metal to mend the TARDIS. But Erik decides that our intrepid travellers should populate this new-found land (which actually is Nova Scotia) and decides to leave them there to set up house. But the Doctor, in a coldly calculated fury, tells Erik that either he takes them back to Greenland 'or I shall order the sea to go away' – this at the moment when the tide turns on the ebb. Erik watches in fear and fascination as the tide goes out. 'Take us back to Greenland', the Doctor insists, 'or you shall remain forever here with us'. Erik cracks and the Doctor, having his timing right, lets the tide come back in."

Unfortunate circumstances resulted in Erik the Red never being used; the production team changed and the script did no fit in with the plans of the new script editor. Lucarotti was not happy. "I complained to the BBC, to Donald Wilson the then Head of Series who sent for David Whittaker and asked him how we worked. David backed me, saying it was a matter of 'yes' or 'no' without a

"The Scenic Supervisor told me that the set had been accidentally broken up. Fortunately, we had done some filming set in a seminary with the sacrificial victims. At the end of that shoot I had asked for that set to be kept, when normally it should have been broken up. John Crockett was beginning to worry, so I suggested he begin rehearsals while we got the seminary set over from the Ealing stores and put it up. The painted backdrop had been put into storage to be repainted for another show, and it had been thrown on the ground and had footprints all over it! We got it into the studio, hung it up, and it looked awful. However, by some miracle, when it was lit it looked fine. Luck was on our side."

The climax of the story featured a hand-to-hand fight between Ian Chesterton and the Aztec warrior Ixta. It was a stunt set-piece which ended with Ixta falling over the edge of the temple to his death. "We had to do a shot of this warrior sprawled dead at the bottom of the steps. I painted a twelve foot square canvas which showed a view from above, and we hung it upright so all the actor had to do was stand against it. The picture was then tipped upside down electronically."

A popular figure with the *Doctor Who* production team, Barry Newbery continued to work on the series on an ad hoc basis until 1984, shortly before his retirement. As for John Lucarotti, it was





The Doctor and Barbara find each other at logger heads over the school teacher's plan to make the Aztecs stop human sacrifice as part of their religion. Photo © Topham Picture Source

THE AZTECS SERIAL E CAST

William Hartnell (*Doctor Who*), William Russell (*Ian Chesterton*), Jacqueline Hill (*Barbara Wright*), Carole Ann Ford (*Susan Foreman*) with Keith Pyott (*Autloc*), John Ringham (*Tlotoxl*), Ian Cullen (*Ixta*), Margot Van Der Burgh (*Cameca*), Tom Booth (*First victim*), David Anderson (*Aztec Captain*), Walter Randall (*Tonila*), Andre Boulay (*Perfect Victim*).

CREDITS

Written by John Lucarotti. Title music by Ron Grainer with the BBC Radiphonic Workshop. Incidental music by Richard Rodney Bennett. Conductor: Marcus Dods. Fights arranged by David Anderson (*The Warriors of Death* and *The Day of Darkness*) and Derek Ware (*The Day of Darkness*). Story Editor: David Whitaker. Designer: Barry Newbery. Associate Producer: Mervyn Pinfield. Producer: Verity Lambert. Director: John Crockett.

BROADCAST DETAILS

<i>The Temple of Evil</i>	23rd May, 1964	5.15pm – 5.40pm
<i>The Warriors of Death</i>	30th May, 1964	5.15pm – 5.40pm
<i>The Bride of Sacrifice</i>	6th June, 1964	5.15pm – 5.40pm
<i>The Day of Darkness</i>	13th June, 1964	5.15pm – 5.40pm

◀ contract. So the BBC had made commitment to me to do another serial but, to save face, the production team refused Erik the Red and insisted I wrote *The Massacre*, which was then massacred."

Over a decade and several production teams passed before *Doctor Who* and John Lucarotti crossed paths again – but once again his script failed to make it to the screen. "Robert Holmes and Barry Letts commissioned *The Ark in Space* from me; and paid for it, but I guess I was then out of the groove (even if I didn't think so) for the Doctor and Bob chose to rewrite. Philip Hinchcliffe [who followed Letts as producer] and Bob believed they could do better – and took over the scripts. Living in Corsica, I never saw the show so I can't comment."

Despite misgivings about the treatments of his later stories, John Lucarotti still has fond memories of *Marco Polo* and *The Aztecs* "My major feeling is that there are so few of us 'originals' left – Verity, Terry and myself. . ." Nevertheless, there is credit due to these 'originals'; the people who created the foundations on which *Doctor Who*'s future was built. ◆



TOTAL RECALL



Wendy Padbury as Zoe in *The Krotons*. Photo © BBC.

Joe Nazzaro talks to actress Wendy Padbury about her thoughts on her role as the Second Doctor's companion, Zoe Herriot. . .

One of the surprises of Panopticon last year was the appearance of former *Doctor Who* companion Wendy Padbury. Wendy, who played Zoe Herriot during the Patrick Troughton era, had only attended one previous convention and was understandably nervous at the prospect of appearing in

front of six hundred people. As Saturday's surprise guest, she had been quietly hidden in the convention's hospitality suite for a good part of the day, adding further to her apprehension. What sort of reception was waiting for her on stage?

She need not have worried. As the

TARDIS doors opened, and Wendy joined her former *Invasion* co-star Nick Courtney on stage (accompanied by a hulking Cyberman), the crowd burst into excited applause. It was a chance to hear about a period of *Doctor Who* that has sometimes been overlooked and they took advantage of the opportunity.

While waiting to go on stage, Wendy, whose elfin features and mischievous smile have changed little over the last several years, shared some of her thoughts on *Doctor Who* and how it felt to be talking about a series she had done over two decades ago.

"It's very strange," Wendy reminisces. "Although it was very popular when we were doing it, it was treated by the BBC as a children's light entertainment programme and although it was doing well, one wouldn't have imagined that we'd be here twenty-odd years later, still talking about it. It's grown enormously. The letters I used to get when I was in it were from England; now, they're from all over the world."

"I was talking to somebody earlier about it being a cult, and how you define what a cult programme is. I don't really know, except that I think being science fiction has a lot to do with it. People can latch onto that."

How does Wendy feel about attending a convention devoted entirely to *Doctor Who*? "It's very scary," she admits. "Somebody told me there would be five hundred [actually, six!] people downstairs, and maybe that wasn't the best thing to have told me. There was nothing like a *Doctor Who* convention when I was doing the programme, and Pat Troughton was, in those days, very press-shy."

"It was very much a nine to five job, albeit extremely enjoyable. Because I was very young, in my early twenties, I hadn't done a lot of work before it. Working with someone like Patrick one sort of followed him. I picked up on the way I thought I should behave. Pat didn't like to do press interviews and talk about his job then. He went to work, and the evening was his own. Now of course, when people get into *Doctor Who*, the conventions, the interviews, and all the publicity involved are all part and parcel of the job. Everyone else seems to be more relaxed than I am, because they've all done it before, but it's still very scary."

"What always amazes me is that there are so many people here. What is it that makes people keep coming to something like this, that makes the programme the success it is? After all, it is the people who come to conventions and watch the programme that make it possible for us to come here."

"It was John Nathan-Turner who took me to the very first convention I did. He literally frog-marched me there saying, 'It's time you got yourself together and did one of them!' Even at that convention, which was small, I was still completely overwhelmed by the amount of people there, and what they knew about the series. If somebody asked me a question that I didn't know the answer to, there were always three or four people that could answer it, and that amazes me."

Wendy also attended the BSB *Doctor*



Zoe (Wendy Padbury) faces danger with the Doctor (Patrick Troughton) and Jamie (played by Hamish Wilson) in *The Mind Robber*. Photo BBC.

Who weekend, along with many of the former members of the cast and crew. In addition to appearances by Wendy and fellow companion Frazer Hines, the Troughton era was represented by screenings of *The War Games* and *The Dominators*. "I simply got a letter from them, asking if I would take part in it," Wendy explains. "It was great fun, but it was very chaotic, I have to say. I got there about eleven in the morning, and I didn't get out of there until seven at night, and I had only done three very short, one-minute interviews. It was a bit like the old days on *Doctor Who* when we were recording!"

Has Wendy watched any of her old episodes, the few that still exist?

"I haven't seen them all, no. I've seen bits of *The Mind Robber*, which was always my favourite story, and I've seen five episodes of *The War Games*. It's quite extraordinary, because I watched them quite recently, just before the BSB weekend. That's what they said they were going to be interviewing me about, but they didn't actually. It was extraordinary because whenever I've watched bits of the others, I've suddenly thought, 'Oh yes, I remember that.' With *The War Games*, it could have been another person watching something completely new. I didn't remember where we had filmed, I didn't remember anything, but because of that, I became really involved in the story, and it was very good. I remember a lot of the others fairly well."

Wendy adds that she is not among those actors that find it difficult watching their past performances on video.

"I don't mind watching them at all. I'm realistic enough to realise that it's twenty years ago, and I'm going to be looking a little better than I do today, but the thing that strikes me the most watching myself, was how high my voice was. Now whether that was because I was in a permanent state of agitation. I don't

know, but my voice seems to have dropped over the years. Even my children said, 'That can't be you speaking!' It was really quite high."

QUIRKY QUALITY

What do Wendy's children think about watching their mother in those old *Doctor Who* episodes? "I don't *make* them watch," she laughs. "I was watching something like *The War Games* recently. They sat and watched bits of it and said, 'This is so embarrassing!' One of them is thirteen and one is seventeen. It's that age where they think it's Mother embarrassing them terribly."

Wendy admits that she hasn't seen much of the series in recent years, although she does watch it from time to time.

"I have to say that I haven't followed it every week, but I have watched when a new Doctor has come up. It's always interesting to see what a new person is going to do with the part."

"Obviously, I'm slightly biased, because I thought that Pat was the best, but that's me. I'm sure that whoever works with another Doctor probably thinks the same. They have all been so different, and that's what's been so nice about it. Pat always had that quirky quality to his performance which I think was what made it so appealing. Also, being in black and white then, I think that added to its charm. When you see some of those old programmes that they bring out from twenty-five years ago in black and white, some of them hold up really well. I don't know how *Doctor Who* holds up because we're living in a more technical age, but I really like the black and white stories."

When asked if she would like to return to the series at some point in the future, Wendy recalls how much she enjoyed doing *The Five Doctors*, although she agrees that another appearance should probably show Zoe as a more mature

character. "That becomes rather tricky, doesn't it," she elaborates, "trying to pretend you're still twenty-one. I think there's still plenty of room for meeting old companions grown up. Why not? That's the wonderful thing about *Doctor Who*, that anything is possible. That's one of its charms, I think."

"Somebody was asking me this morning about whether changes would finish the show and if people wouldn't watch it anymore. There are certain changes that I think are a very good idea. We always have the Doctor changing, and all the Doctors getting together as in *The Five Doctors*. What about 'The Twenty Four Companions' or something like that? I think it would be excellent!"

After leaving the show, Wendy did a great deal of children's theatre and television. Did this help her to shed the recognition of being a *Doctor Who* girl?

"Well, I don't know. The funny thing is that it's the *Doctor Who* thing that seems to have stuck. If I do meet somebody, nine times out of ten, they'll say to me, 'You were the girl in *Doctor Who*,' and not anything else."

For the time being, Wendy concedes that her concerns are more related to home than work.

"At this particular moment, I'm concentrating more on my own children. I'm not actually doing anything at this time. That doesn't mean to say that I wouldn't like to do something, but I find the children at the age they are – when they were younger, I was able to take them around, but now with school times and 'A' levels, I need to be at home, and have to be more selective."

Is there anything that Wendy would like to do when she decides to start working again?

"Some more television would certainly



be nice. I feel as though I haven't done any proper television for a long time, and I've grown up now. The bulk of my television work was playing young people like Zoe, and I'm not young anymore. It would be nice to play something that was perhaps a little meatier."

Does this mean that older roles are in the future? Wendy Padbury smiles in agreement. "It's time to grow up." ◆

NAKED VIDEO



A rehearsal shot for *The Ark in Space*. Tom Baker's stories continue to dominate BBC video releases but Davison stories are said to be on their way in the 1992 schedule. Photo © BBC.

***Doctor Who Magazine* goes behind the scenes at BBC Video, examining its often criticised track record, its recent plans and apparent change of policy, plus things to come. . .**

Within BBC Enterprises Limited, the Corporation's 'commercial arm', is a unique production office co-ordinating the making of new programmes. However, these programmes are not bound for network television but for release onto video, for direct sale to the viewing public. Legitimate copies of all your favourite small screen gems, usually an absolute snip at just nine pounds and ninety-nine. Usually.

After what must have been a somewhat lacklustre sales period over Christmas 1990, compared that is to the runaway growth of the two previous years, BBC Video has entered into the new year with a much more determined and competitive spirit, keen to hold onto its UK sell-through market share of somewhere between twelve to fifteen percent. Feeding their still lucrative sideline, the company currently pumps out between ten and fifteen new titles into retail outlets on the first Monday of each and every month. (Except December – anything new would soon disappear amidst a plethora of yuletide product with no real hope of achieving significant sales).

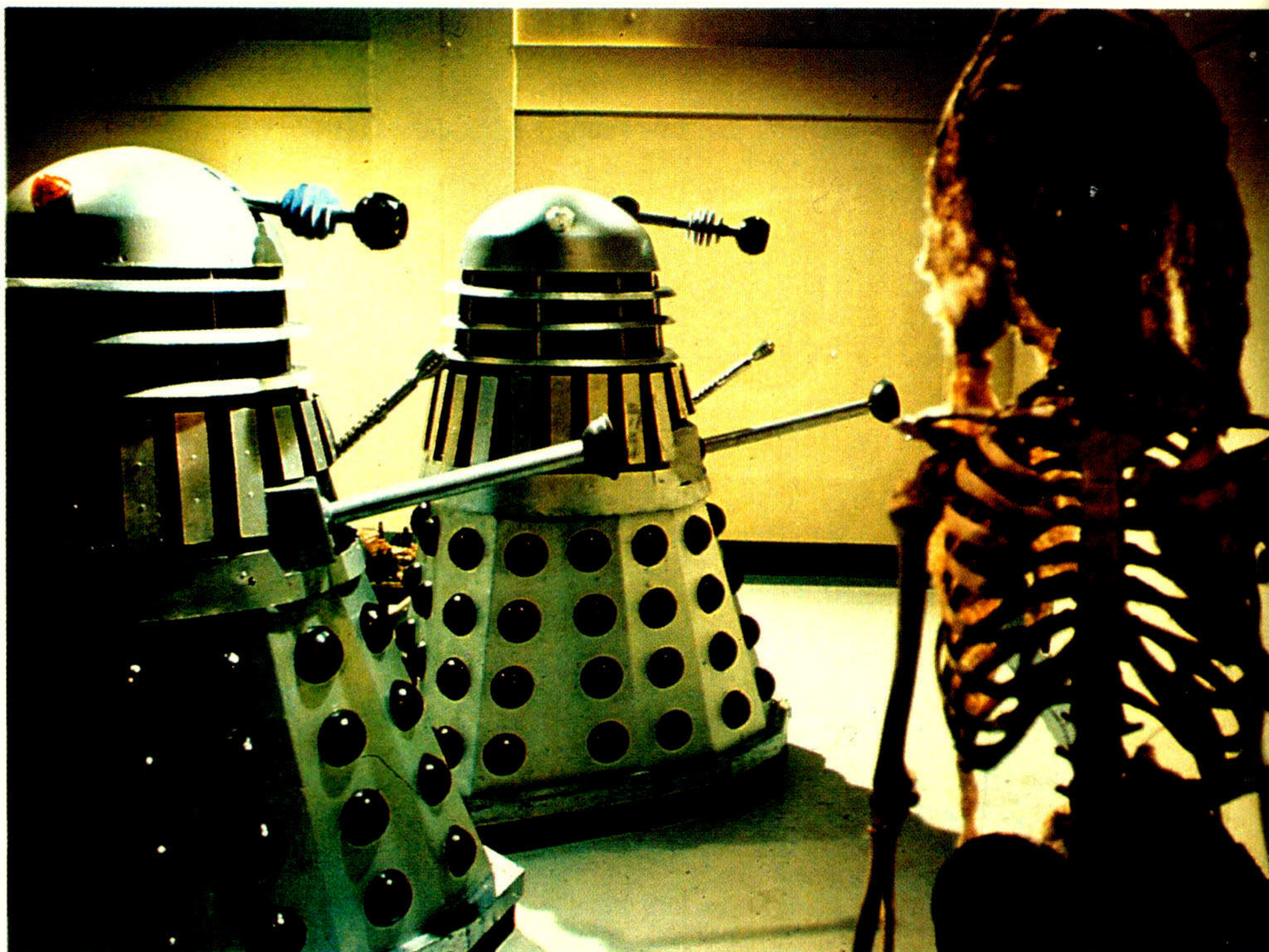
Plundering their own massive, seemingly bottomless archive of comedy, sport, childrens and drama programmes, each release is under intense pressure to

sell and make money. The continuing future of *Doctor Who* on video, judging by their 1991 schedule and the recent appointment of John Nathan-Turner as range consultant, seems assured.

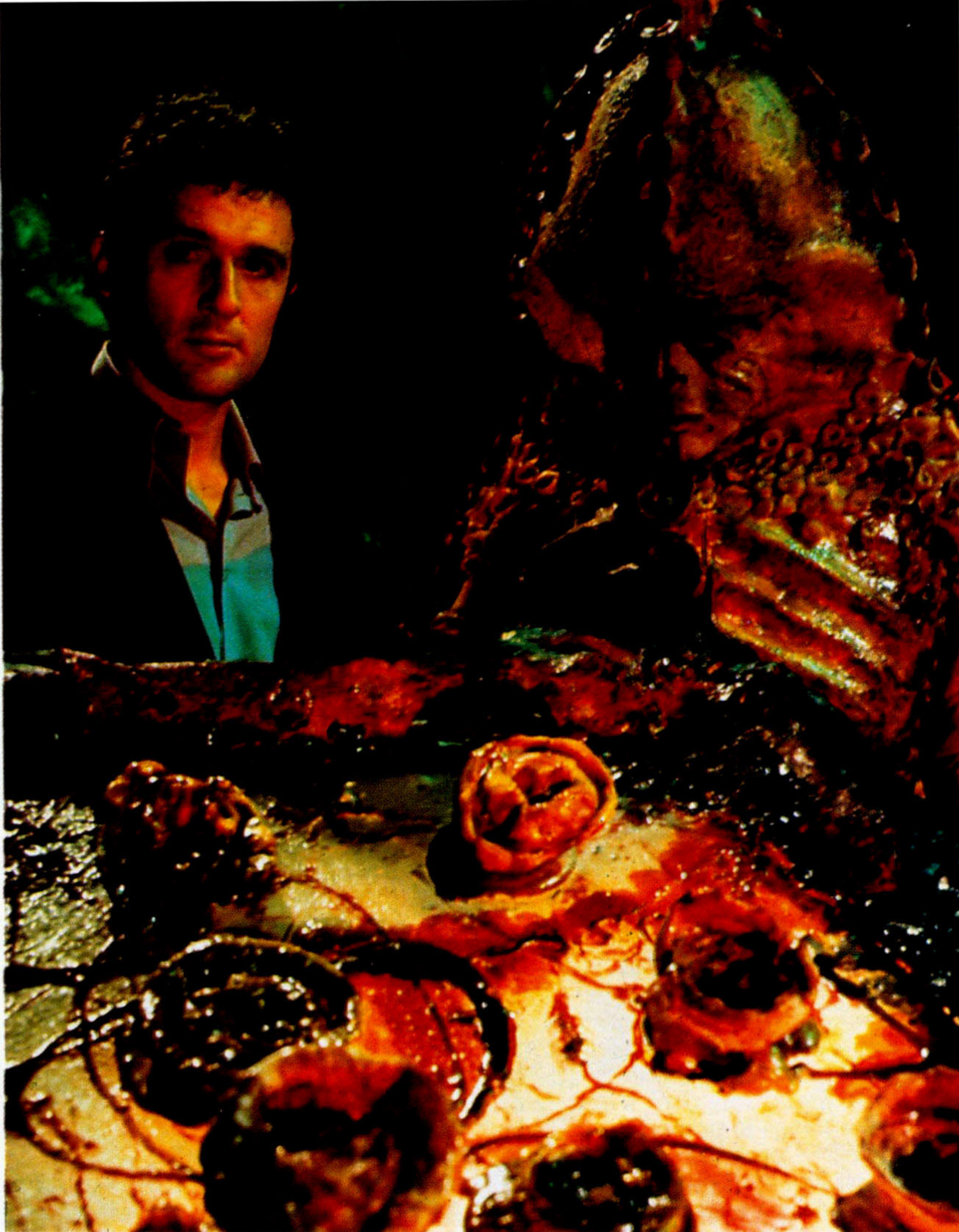
The programme has always enjoyed a slice of the BBC Video pie – the first release, don't forget, was one of the company's first in October 1983. Since then, the programme has wavered in its popularity but the current, otherwise impressive list of twenty-two titles notched up over the last seven years now finds itself overshadowed by the 1991 schedule.

A man likely to have more than a few indicative comments on the current state of play is David Jackson, Senior Producer of BBC Home Entertainment. By no means the King of the Castle at Enterprises he nevertheless plays a very important part in the choosing of titles and direction of the *Doctor Who* range.

"There's a Head of Video Production here, Penny Mills," explains Jackson, "and there are a variety of other people involved. We've got a producer who specialises purely in Drama, two on Sports, three assistant producers and two researchers, who are here all the time. In addition to that we have people who come in on a freelance basis for specific projects. Given that this has



Pertwee's releases continue to be popular. *Death to the Daleks* (above) used converted 525 line material, which spells hope for the release of other early Third Doctor stories currently held in a format which is not of UK transmission standard, such as *The Dæmons* and *Terror of the Autons*. Photo © BBC.



Trouble for Harry Sullivan (Ian Marter) in *Terror of the Zygons*. Photo © BBC.

expanded from what was really just two or three people two years ago, it has been quite an amazing growth area."

Trained in music, David Jackson began his BBC career by running the gramophone and television music libraries. After becoming a director and helming episodes of *Music In Camera* and *Young Musician of the Year*, he arrived at Enterprise's West London site as the Video and Home Entertainment side of their operation was just beginning to expand, his brief also encompassing BBC Records and the Radio Collection series of cassettes.

Largely inspired by the continued success of 'big' Hollywood films available for less than ten pounds, the BBC finally boarded the video bandwagon it had itself helped to pioneer in 1985 along with the Channel Five and Video Collection labels. The possibilities for its virtually untapped sixty-year back catalogue, including those for *Doctor Who*, were simply too tempting.

DEVELOPING THE MEDIUM

"When I came here," says Jackson, "it was always on the understanding that BBC Video was going to expand into much more original product. It wasn't just going to be re-packaging existing BBC programmes, like *Doctor Who*, and indeed the bulk of the stuff that we do. Literally dubbing off a programme and

putting the BBC Video logo at the beginning and end didn't really interest me. The intention was to start making programmes using archive footage and a limited amount of special filming, solely for video. And that has been happening since I got here – it had always been the case on the sports front.

"The most recent development is the most interesting as far as I'm concerned. We did an hour long documentary about Richard Dimbleby – the Broadcaster – which we made as a video to be sold in the shops *but* it was taken by BBC2 for transmission. It was as if we were an independent video company and it was treated as an independent production. BBC2 didn't have any say in the production of it other than looking at it when it was finished and accepting it. This is something I would like to see happen again and is, in a way, my main reason for being here."

For the time being, however, re-packaging those existing archive programmes remains the company's staple seller. But which to choose? Everyone has their own favourite story or *Doctor Who* and *Doctor Who* fans provide by far the largest mailbag at Enterprises. David Jackson is, perhaps, more amenable than most and feels some sort of obligation to acknowledge, or reply as personally as possible, to every letter.

"We have two programme enquiry persons but I still read the letter, think about it and scrawl my thoughts down so

Although the BBC owns copyright on the actual *Doctor Who* recordings, secondary rights have to be obtained before any story can be released onto video. All the programme's contributors have to be contacted again, where possible, re-contracted and are usually entitled to an advance on a royalty for each video sold. Simon Hayward-Tapp, Head of Business Affairs, Consumer Products Group oversees this side of the release process.

"Business Affairs is responsible for the contractual clearance of all programming emanating from the Consumer Products Group," he explains. "Anything that we release, or is licensed for release in the UK or throughout the World, has to be cleared and that's our job. By clearance I mean the negotiation and contracting of all contributors to all programming."

Doctor Who's are not the most difficult videos to clear in the world but still typify the problems faced in clearing BBC programmes for video release. Things only begin to happen once a specific title has received the go-ahead from the fortnightly management meeting. "Only when it has been established that release is desirable do we start work. We don't stockpile, that would be wrong because you're raising people's expectations. Nobody gets paid until we release the video."



"Working to David Jackson's department production schedule, which at the moment goes through to early 1992, we can time ourselves in our clearance efforts to try and match their schedule. The release ought to be clear two to three months ahead of release – they can't go to Master stage, or get the artwork finished or the tape certified until we say it's clear. There's no point in spending money in those areas if it might be thrown away by an artist saying no."

"So we work from the BBC Programme as Completed document, or PasC, drawn up by the production assistant at the end of each production, that lists all the elements involved in terms of

contributors. As well as telling us whether the producer and director were freelance or BBC staff, Section A will list all of the Equity contributors, Section B who owns the copyright on the script, details of any copyrighted characters etc., Section C any purchased or non-BBC film and stills while Section D lists any music used. It should be an accurate record of everything that was contracted for but they're sometimes not as complete as we'd like. If there's a risk that the PasC is not fully comprehensive, then we will go back and research the whole programme using the old production files. We regularly do that on programmes, including sometimes the older *Doctor Who*.

"We don't have to clear production staff – anybody who works for the BBC – because it owns the copyright on everything they do for them. This includes BBC producers, directors and cameramen. We have a very close relationship with producers and directors, of course, because if we're doing any editing, which we tend not to do for *Doctor Who*, we go back and consult with them. It's important if you are editing to keep the feel of the piece and these are obviously the best people to do that.

"To go through the PasC, Section A is the actors and we have to individually contract with each of those. We have a three-way agreement with Equity, the Musicians Union and BBC Enterprises which provides a formula of payment to their respective members. As far as the Equity contributors are concerned we have to get individual consent for each actor apart from walk-ons.

"Since 1984 there has been a video clause on the BBC contract with Equity artists which, if they don't delete the video right, we automatically have it and we needn't go back and get consent. Every Equity artist gets an advance against the royalty on each video sold. It is designed in such a way that the principle star or the main performers get the largest share of the royalty.

COMPLICATED PROCEDURES

"On *Doctor Who* clearing artists is not difficult. We've had one or two problems, but, on the whole, *Doctor Who* contributors tend to be fairly amenable. It's a nice steady flow of income, they do nothing extra for it and is a reasonable payment. In other areas of our programming it can be a major problem. Artists careers might have moved on and they might not want to be associated with previous performances. We've had quite a lot of projects which we've tried to clear and can't. I've got twenty-three staff here who are working on anything up to about one hundred and sixty titles at any one time. I have two very busy



The Five Doctors - new release saw the restoration of previously cut *Shada* footage. Photo © BBC.

they get some sort of sensible reply! A lot of the time they're making quite interesting points.

"One of the things that regularly comes up is this business of taking out the next episode caption at the end of the last episode of older stories and why don't we leave it on? Well, it's now under discussion. At the moment it seems a bit nonsensical to leave it on but, if it doesn't do any real harm, why not? We have to keep these things in proportion. I think we'll probably continue to take such captions off and apologise to those few people who do get upset by it. I do feel

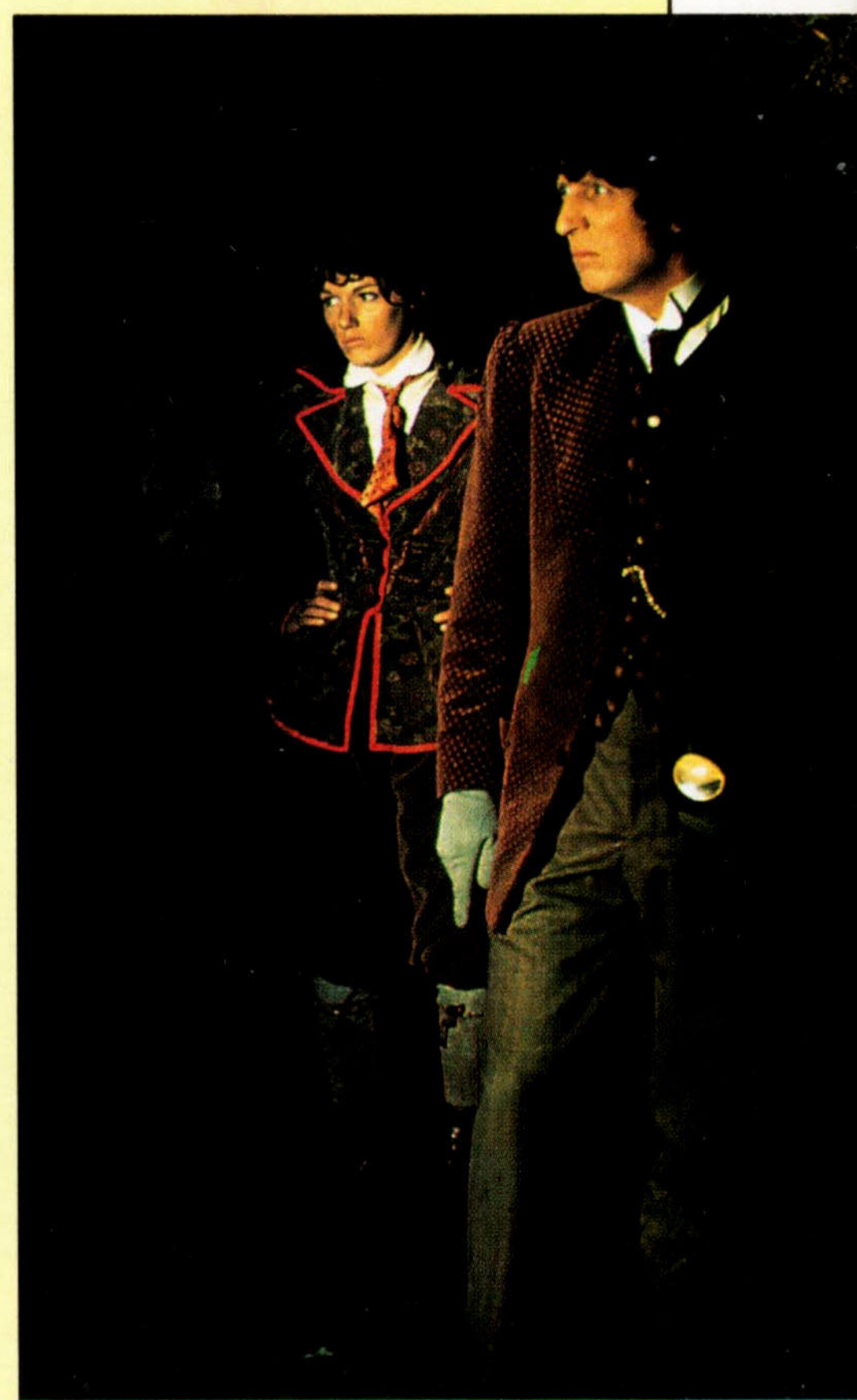
we're gradually getting the format right, with the episode credits now intact and so on."

SUPPLY AND DEMAND

Proof that viewers comments *are* taken seriously was delivered at the beginning of this month. As well as being the first Sylvester McCoy release, the Season Twenty-Six poll winner *The Curse of Fenric* was extended by some six minutes of 'never before seen' footage, all culled from the surviving rushes taken early in 1989. This special release was

VIDEOTRIVIA

Total number of original *Doctor Who* episodes broadcast in the UK: 713
 Total number of episodes in confirmed existence and theoretically available for release onto video: 599
 Total number of episodes already on video: 107
 Percentage of existing episodes already on video: 18%
 Number of complete stories theoretically available for release onto video: 127
 Number of complete stories already on video: 22
 Number of Colin Baker stories currently on video: None
 Number of stories released onto video before being novelised by Target: One, *The Seeds of Death*
 Best value videos: *Talons of Weng-Chiang* and *The Seeds of Death* at 7.3 pence per minute
 Worst value video: Original *Revenge of the Cybermen* release at 44.4 pence per minute
 Year by which all existing episodes would be on video at the current rates of release: 2004
 Bestselling individual BBC video (December 1990): *Watch With Mother*, over 402,000 units
 Bestselling series of cassettes (December 1990): *Blackadder*, eight tapes, over one and a half million copies.



very much by accident, and not design. David Jackson continues the story. "The initial idea came from a number of people. As I have already said, we get more feedback and information from *Doctor Who* fans than anybody and, I think, probably ten or more people suggested that we should do this. I don't know how it is but there's a kind of jungle-telegraph amongst *Doctor Who* fans and they always seem to know what exists, what doesn't exist and generally exactly what's around. The material's existence was noted in various magazines and somebody who actually works at the Film and Videotape Library asked did we know that this stuff was there?"

"So, we spoke to John Nathan-Turner and Nick Mallett and asked if an extended release was practicable or was it going to

anybody will have had on video or seen before. Even the most ardent video owners are unlikely to own stories before the mid-Seventies, I would have thought. Perhaps now is the time when we should be thinking about a few more recent colour stories.

"The John Nathan-Turner tapes will be quite interesting because, again, they'll be just a little bit different. He's got various ideas about how to do 'specials' on each of the Doctors because, as you know, there are lots of individual episodes hanging around from stories that don't exist in full. We're talking about that and really how best to present them – the practicalities of it. Are we going to link them up in some way or should we just show the individual episodes? A lot has still to be discussed."



The Doctor and Sarah arrive at Solon's castle in *The Brain of Morbius*, now released unedited in Britain. Photo © BBC.

take months and cost too much money? They said yes, it was on that without too much extra work and a little bit of extra music, we could release an extended version onto video. John and Nick both came back in to do this for us and one of our assistant producers co-ordinated all the effort from here.

"The release was all re-edited in an Independent Facilities House in Central London within a single day. And, depending on how it goes, we might think about doing more of that sort of thing in the future. However, it's not easy to do it with stories more than three or four years old – it was purely by accident that the *Fenric* stuff was held onto.

"As a result of this, and other things about *Doctor Who*, John Nathan-Turner has become our *Doctor Who* consultant, as it were. He is the ideal person to do that and he's got various quite interesting ideas for video which won't just be straightforward releases of stories. Obviously, our main priority is going to be continuing to release the stories as regularly as they have been and the idea is that every year we bring out around six to eight new titles, which I think is a reasonable figure.

"Recently I've noticed a trend in the letters that I get of people asking when are we going to start releasing more recent stories? We have concentrated on the early stuff pretty well up until now – programmes it seems unlikely that

The first two of these special releases have been provisionally placed into this year's Summer schedule. *Doctor Who – The Hartnell Years* and *Doctor Who – The Pertwee Years* both contain episodes of a sufficiently high video-acceptable quality from their respective eras, chosen because of both Doctors proven popularity. They also go a long way in realising David Jackson's vision of developing video as a medium and bringing that to bear on the *Doctor Who* range.

NEW RELEASES

The exact process of selecting programmes for release and subsequent journey through the schedules, clearance, design and duplication systems is a complicated one. Any number of factors can cause delay or even cancellation. Union rules, the rights of the performer and copyright problems have all to be negotiated successfully.

"We all have ideas about what we should be bringing out," says Jackson in attempting to explain the usual sequence of events. "And we constantly get letters from viewers and from buyers with even more suggestions! We also work very closely with our marketing people, of course, who keep an eye on what people are buying and what people want to buy. There is a fortnightly management meeting at which the ideas are discussed and from those titles emerge that

people who work full time on clearing Equity artists for video release alone."

Other problems can occur, of course, particularly when an actor has since died, in which case their Estate is contacted, or when a person has left the acting profession. "They're still entitled to payment," Hayward-Tapp continues. "We use our best endeavours to trace everybody connected with the programme, starting with the agent responsible for the booking at the time through the agents the actor may have had subsequently. We go to Equity who keep reasonably detailed records and anything else we can think of depending on who the actor was and what is known about him or her. If we can't trace them and we can show that we used every means available to do so then that won't stop us from releasing the video. We'll release it and await a claim.

"With musicians, as in M.U. members who might come in to perform a piece of music for a soundtrack, we don't have to get specific consent but they are, again, entitled to an advance against a royalty. Members of the Incorporated Society of Musicians, another Musicians' union which tends to be for principle performers, soloists and conductors, we do have to get consent. They tend not to crop up in *Doctor Who*.

"Section B on the PasC is copyright and we have to re-negotiate with the individual writers. There's normally just the one on *Doctor Who* and we have an agreement with the Writers Guild similar to the Equity deal. Again, *Doctor Who* writers tend to be fairly amenable to what we're doing. There are other copyright implica-



tions for *Doctor Who*, of course, in that the characters aren't all owned by the BBC. Other complications in the copyright field are, for example, if a character recites a bit of poetry or an extract from a book then we would need to clear that.

"Section C deals with purchased footage and stills which doesn't come up very much in *Doctor Who*. If it does, it needs to be individually contracted and they can withhold consent. We could edit around it, and we do do that from time to time, but we don't like to because it detracts from the original programme. With *Doctor Who* we're acutely conscious that fans like to see the whole thing in its entirety,

unedited even down to retaining opening and closing credits six times. But, if necessary, to get a release we will edit unclearable stills out.

"Perhaps the other biggest problem for us in video clearance is Section D and Music. That can take a very long time! *Doctor Who* music tends to be specially composed and is fairly easy to clear but the BBC can use whatever music it likes, more or less, in any of its original programmes. It has a blanket agreement to do so with various music rights owners.

"In terms of music there are two principle rights. There's the composition right and there's the right of the actual recording. So for a video release we have to negotiate with the music publisher on the piece of music and with the record company for that particular recording. It might only be five seconds of music out of a ninety or one hundred and fifty minute tape but it still has to be contracted and paid for. Obviously, if there's only five seconds one doesn't want to pay an awful lot of money for it. Again, we've had to lose projects because the music has been unclearable.

"However, if we know in advance that we want to use a programme we will liaise with the producer and try to make sure the music that's intended to be used is video clearable. But even that doesn't always work because we don't, and quite rightly so, have any editorial control over what the BBC does. That's a firm principle."

John McLay



everybody feels we should be going ahead with. From these we make up our annual schedule.

"We always work at least a year in advance and we now know, roughly, which titles we want to do in 1992 but not the exact order or in which month they will finally appear. This year has been mapped out for quite some time but, again, even now things are subject to change. Titles suddenly drop out and we decide to rush release others all the time. From this annual plan, it's then my job to co-ordinate who does what.

"We need to know if special filming is needed or whether we're just compiling from archive material again. I tend to produce those. If we get in touch with a programme early enough in the production of an original series, that we know we're going to bring out on video, then we also talk to them about that. A lot of programmes are now made with the notion of a follow-up video release. We need to discuss clearance problems and generally what we might need, making sure they're keeping clean feeds, pictures that don't have roller captions going over them and so on. We might also need clean music and effects which don't have any kind of voice-over. We don't want to have to go back and try and pick up the pieces or have to re-shoot. It's time consuming."

Regular W H Allen/Virgin Books *Doctor Who* artist Alister Pearson has also been providing the jacket artwork for recent video releases. The days of the photographic cover, however, are not necessarily numbered. "Trends and opinions change," says Jackson. "The reason for moving to these artwork covers was that lots of the older stories have no real picture reference material. You could take off-screen stills but they just wouldn't transfer to a cover. It would be bad enough quality to begin with but by the time you've transferred it to a transparency and blown it up to put on your cover you'd be seeing fog. But I don't think artwork is definitely here to stay. With more modern stories, we might go back to photo covers."

For many years the traditional certificate awarded *Doctor Who* videos was 'U'. Suitable for all, particularly children. A 'PG' (Parental Guidance) is not an uncommon occurrence nowadays but such a certificate even threatened to elude Philip Hinchcliffe's 1977 story *The Talons of Weng-Chiang*. Jackson recalls, "It had one of those sword sticks in it that were the very same reason the *The Teenage Mutant Ninja Turtles* had to be called *Hero Turtles* in this country. It all had to

be re-made, otherwise it just wouldn't have been allowed to be shown. *The Talons of Weng-Chiang* was the same. We had to edit it just to be able to release it at all. Even with an '18' certificate it would still be seen by children and the British Board of Film Censors (BBFC) have an absolute taboo on them. All our videos, apart from sports releases, have to go through the BBFC and that can take time as well."

Asked which single *Doctor Who* title has sold the most, David Jackson smiles and replies, "Hopefully *The Curse of Fenric*." He continues, "It's difficult to say. The sales figures for *Doctor Who* videos are predictably similar each time - it's really very even. If there is a bestseller it would only be by a few hundred. We find there is an initial burst



of sales, when people buy them as soon as they come out, and then it falls away and trickles along."

Certainly not in the big league of BBC Video bestsellers, Drama has never sold in the large quantities associated with the range heavyweights of Comedy, Sport and Childrens Shows. But, despite the general decline in drama releases, *Doctor Who* continues to survive, sell a "respectable" quantity and make a little money.

David Jackson and his team at Enterprises are certainly backing the programme and are becoming an island of regular *Who* when everybody else seems to have failed. With much positive thought amongst 'those that matter' at BBC Video, it looks as if we can expect great things over the next eighteen months.

John McLay

Photo © Tomek Bork.

Checklist, page 42

VIDEOS ABROAD!

In the United States and Canada, the following *Doctor Who* stories are available through distributors CBS Fox, priced at \$19.98 each: *The Seeds of Death*, *Spearhead from Space*, *Day of the Daleks*, *The Time Warrior*, *Death to the Daleks*, *the Ark in Space*, *Revenge of the Cybermen*, *Terror of the Zygons*, *Pyramids of Mars*, *The Brain of*

Morbius, *The Deadly Assassin*, *The Talons of Weng-Chiang*, *The Robots of Death*, and *The Five Doctors*.

The availability of only 525 line copies of some Pertwee material means CBS *could* release stories that can't currently be transmitted in the United Kingdom. Of course, this is dependent on demand. . . In Australasia, everything released in Britain has been released there,

although the old version of *The Five Doctors* is the only version on sale and distributors Polygram have no plans, at present, to release the new version. The new *The Brain of Morbius* is on schedule for release this year and although Australasians are still waiting for *The Web Planet*, *The Dominators* was released on February 11th. Polygram say releases will continue as clearances are obtained.

LONDON. THE END OF THE TWENTIETH CENTURY APPROACHES... PERHAPS MORE LITERALLY THAN ANYONE EXPECTS.

ALLIED WITH UNIT*, THE DOCTOR AND ACE HAVE UNLOCKED THE SECRET OF THE FALLING STAR NIGHT-CLUB. THAT SECRET IS RAW ENERGY OF THE MANDRAGORA HELIX, PREPARING TO INFECT EARTH WITH ITS INFERNAL POWER.

THAT SECRET IS NOW GOING TO KILL THEM.

ZZZZZZT!



THE MARK OF MANDRAGORA

PART 3

SCRIPT: DAN ABNETT PENCILS: LEE SULLIVAN
INKS: MARK FARMER LETTERS: STEVE POTTER

"Go and catch a falling star,
Get with child a mandrake root,
Tell me, where all past years are,
Or who cleft the Devil's foot.

— John Donne, *Song*.

*UNITED NATIONS INTELLIGENCE TASKFORCE.

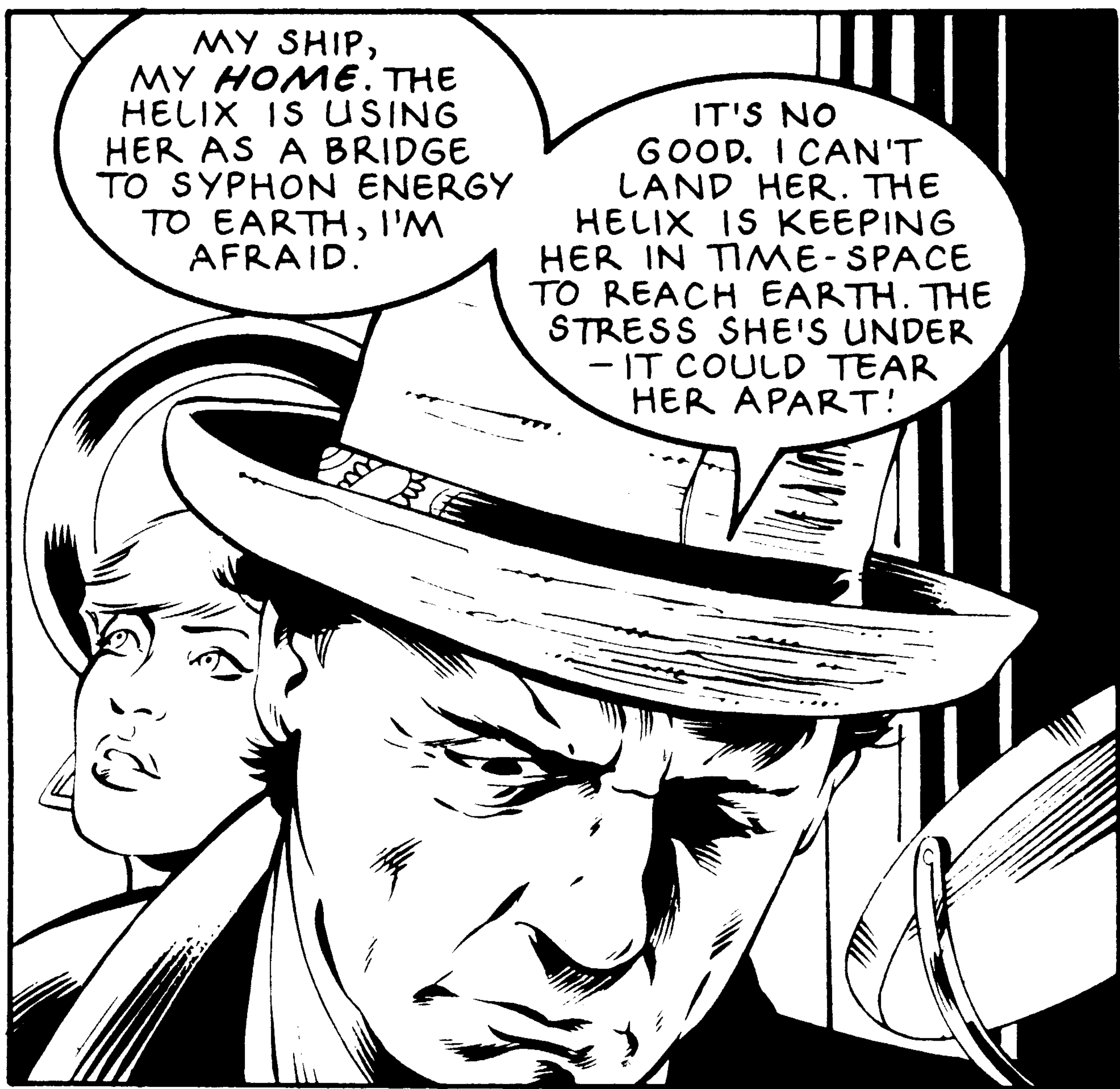


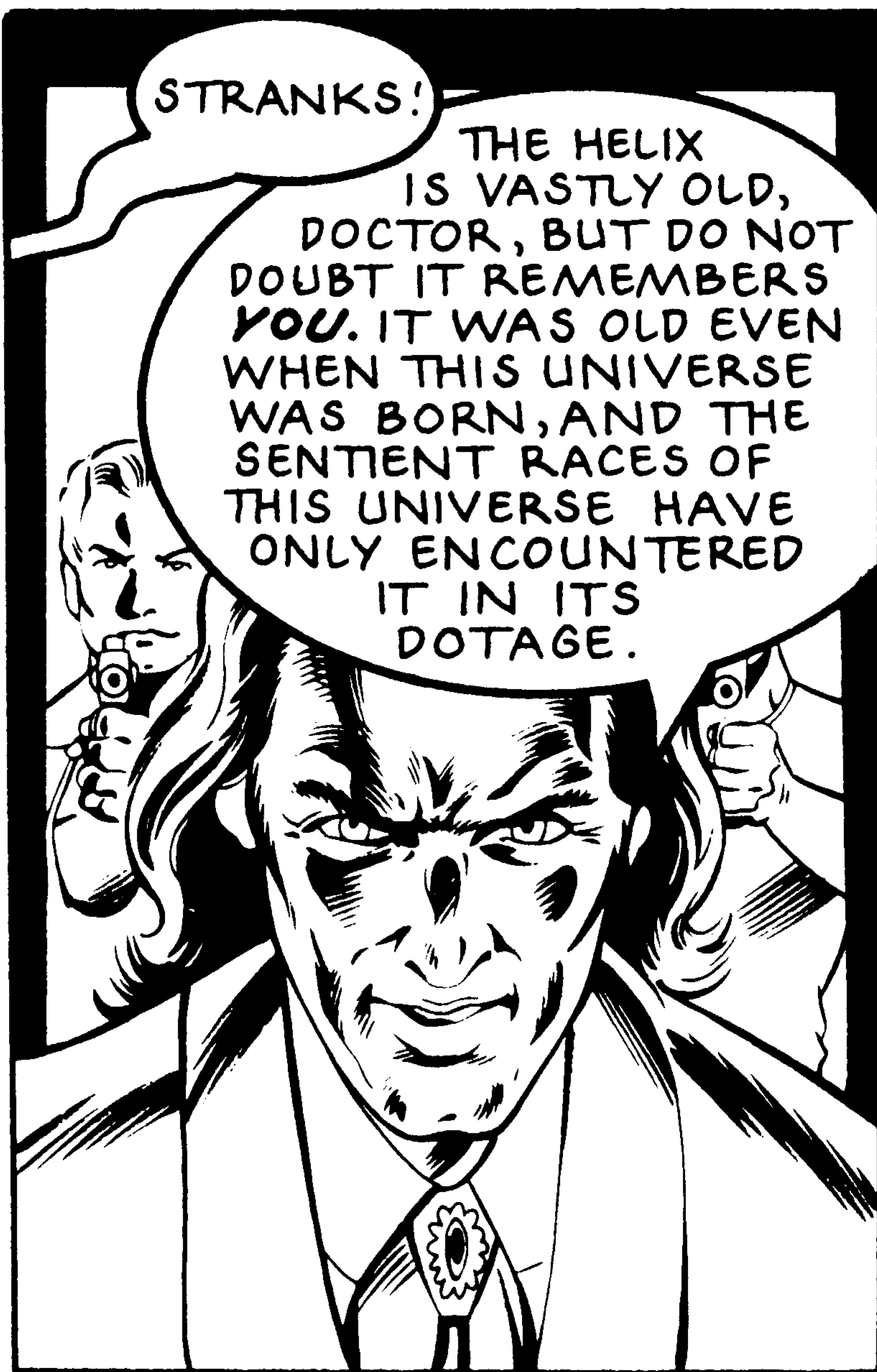
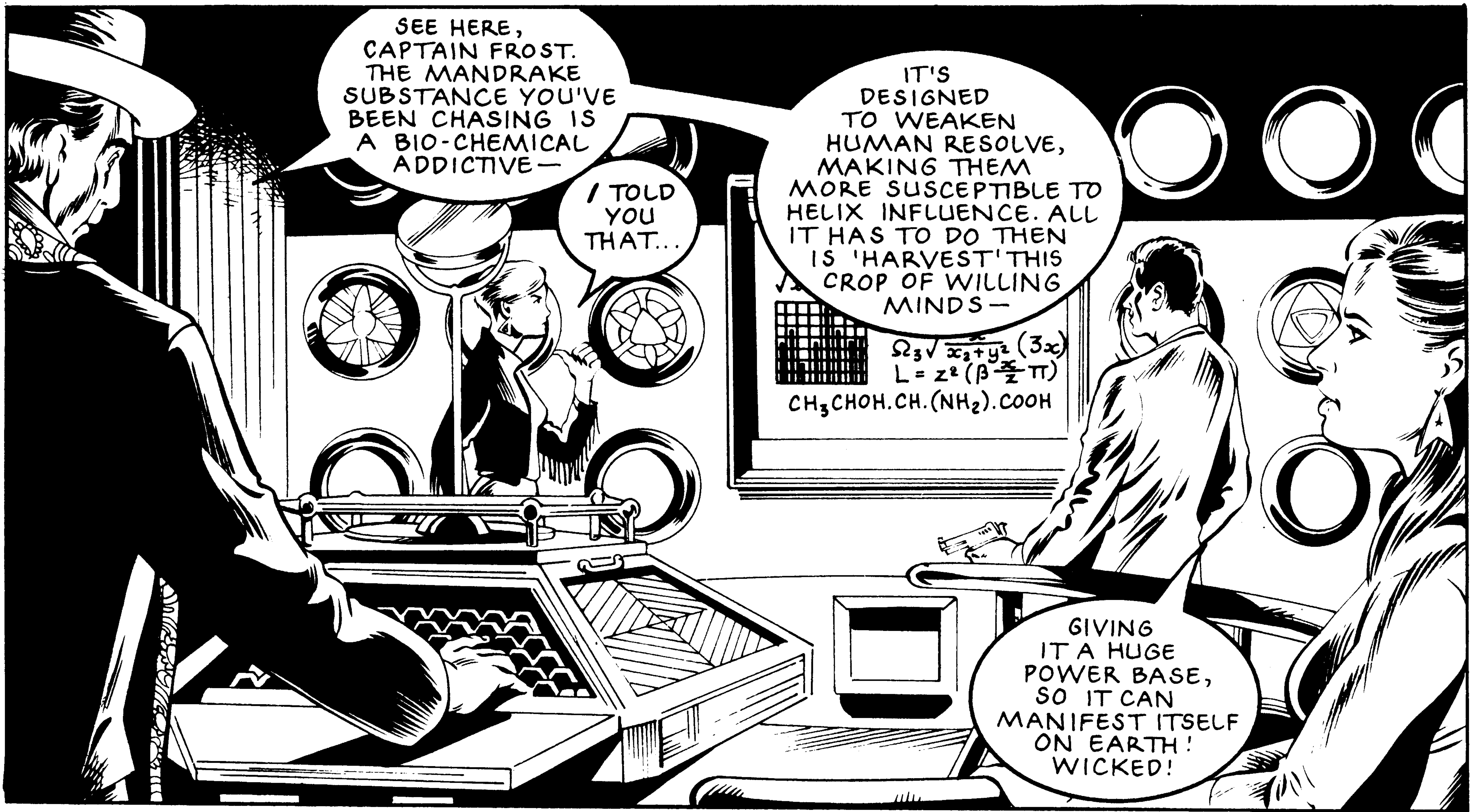
GET BEHIND ME!

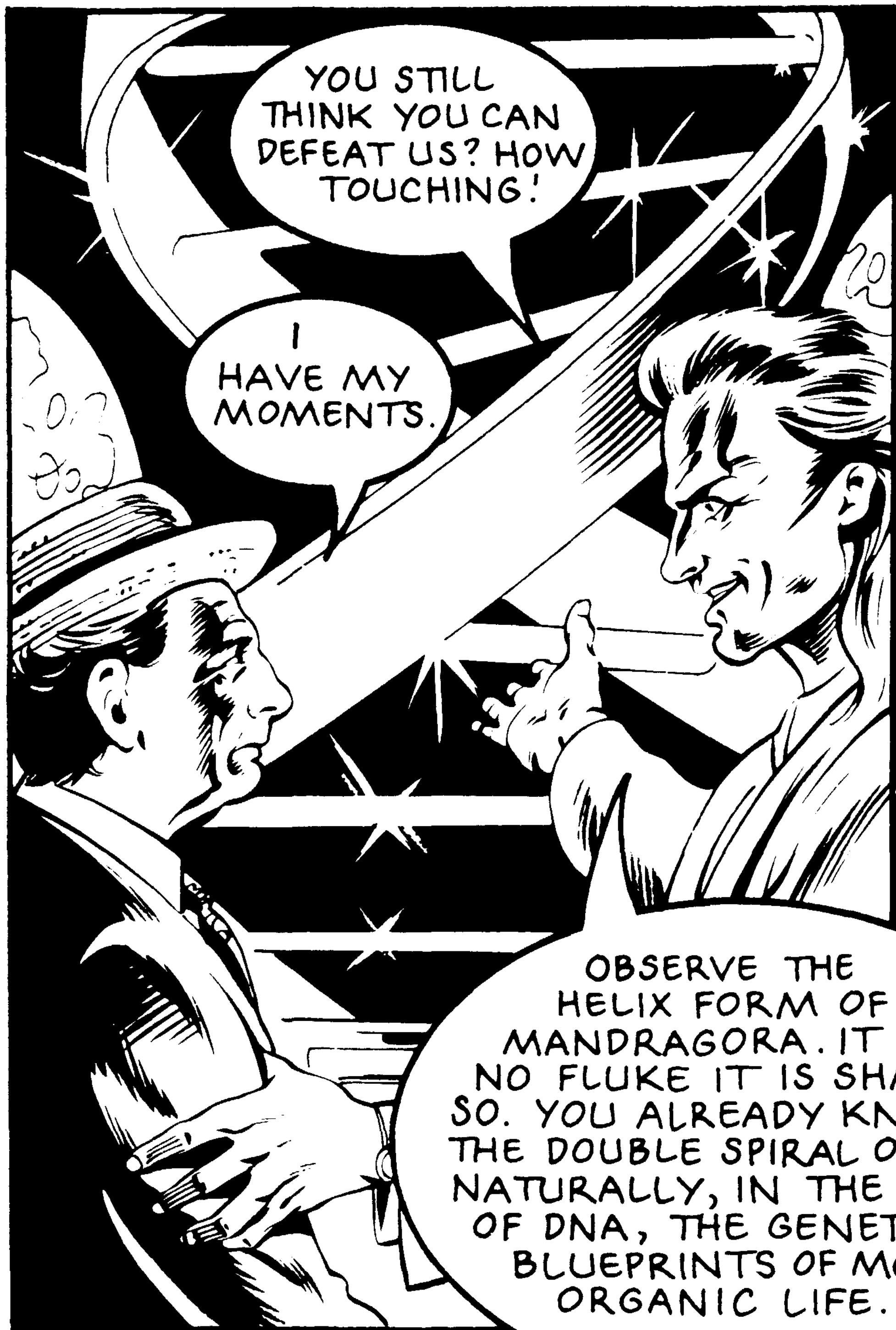
"LET THE STORMY CLOUDS CHASE... EVERY ONE FROM THE PLACE..."



"COME ON WITH THE RAIN... PUT A SMILE ON YOUR—







YOU STILL
THINK YOU CAN
DEFEAT US? HOW
TOUCHING!

I
HAVE MY
MOMENTS.

OBSERVE THE
HELIX FORM OF
MANDRAGORA. IT IS
NO FLUKE IT IS SHAPED
SO. YOU ALREADY KNOW
THE DOUBLE SPIRAL OCCURS
NATURALLY, IN THE STRANDS
OF DNA, THE GENETIC
BLUEPRINTS OF MOST
ORGANIC LIFE.

'THE HELIX IS A MUCH MORE
SOPHISTICATED BLUEPRINT FOR
MANDRAGORA'S ENERGY INTELLECT.'

'ALL IT REQUIRES IS A
WILLING ORGANC FOCUS
TO PROJECT ITSELF
THROUGH INTO THIS
PART OF THE UNIVERSE
—LIKE THE HUMANS I
HAVE ASSEMBLED HERE...'

'MANIFESTED FULLY,
IT WILL CONSUME
THEM AND THE
EARTH, PRODUCING
A DUPLICATE
HELIX...'

A HELIX THAT
WILL COMBINE WITH
THE ORIGINAL TO FORM
A MASSIVE DOUBLE
HELIX — A GENETIC
PLAN FOR ENERGY-
ENERGY DNA!

IT WILL
CONCEIVE AND
REPLICATE ITSELF...
**THE SUPREME
HELIX** WILL BE
REBORN...

YOUNG
AND
INFINITELY
POWERFUL!

WITH CHIPS
TO GO... IT'S THE
SAME OLD STORY,
ISN'T IT?





'THE HELIX!
THE HELIX
IS ANSWERING
THE CALL!'

ME!
TAKE
ME!

RWO
ARLL!

ME!

ACE!
ACE! PLEASE
ANSWER
ME!



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MC119

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VIDEO PRICING POLICY

I'm in agreement with Andrew Penhaligon (**DWM Issue 165**) on video releases charging an extra £10 for fifteen minutes of credits is just not worth it. Personally, I think the credits are unnecessary – I'd much rather see the story run together like a film, with one set of

credits at the end. The fact that the credits are retained should be irrelevant to the pricing.

Since there are no more stories that run for more than six episodes, there are no more stories that are worth £10. Also, since we buy loads of big budget films for under that amount, why should we be charged twice that price for an old, cheaply made and often awful television series? The fact that we all enjoy it should mean that the BBC gives us a fair deal. Simply put, the extra pricing is nothing but a rip off.

As the official *Doctor Who Magazine*, I think you should survey your readers on this matter and constantly contact and annoy BBC Enterprises with readers' complaints until they give us fair pricing.

Neil,
Worksop,
Notts.

*Judging by our postbag and that of BBC Video, every **DWM** reader supports the pricing complaints, as we've stated in the past. If the addition of The Sontaran Experiment to The Genesis of the Daleks tape does happen (an idea supported by Graham J. Knight, Leeds and others), this is a step in the right direction to balance the books – providing the prices of the tapes doesn't go up again, of course!*

We don't seek to "annoy BBC Enterprises" but we are in contact with various departments there on a regular basis, often as a research resource on the programme and its fans. As such, we do try to pass on readers' comments on new merchandise at regular intervals and they have been taken notice of.

*Many recent video releases have been the result of **DWM** video polls in our competitions over the last two years, information made available in full to BBC Video.*

If anything, Enterprises, apparently making up for its past bad press, seems at present to be almost a last bastion of Doctor Who support within the BBC, aware of its income potential and wide following, which it's regularly pointing out to the 'Sixth Floor' at BBC tv centre.

Bob Imes of Trenton, Michigan suggest releasing entire seasons of Doctor Who on laserdisc, serving as a sort of annual or year book of that season and include previously edited material, production notes, scripts, stills and behind the scenes information – an item dedicated to the fans while the usual video releases continued.

Other video suggestions include more Davison (Phil Befrage, Bedgrove, Aylesbury) and the Hartnell stories, *The War Machines* and *The Time Meddler*. (Edward Pearsons, Stourbridge).

OH NO, IT'S . . .

He's been exiled!

He's been Irradiated!

He's been poisoned!

... and now he's back for
revenge!

In a funny kind of way, I'm glad that *Doctor Who* didn't survive the transfer to BSkyB.

*Martin Damsong Jr.,
Streatham,
London SW16*

*On a more serious note, **C. Wood** (8, Bughties Road Broughty Ferry, Dundee, Scotland DD5 2LW) is disgusted and urges continuing viewers to complain about the change of service and programming on the new satellite channel, liken-*

ing it to BBC2's spoof series KYTV "raised to the 99th power . . . If there are any people out there like me who have wasted money on BSB with the purpose of watching Doctor Who, and who feel strongly on the subject, then write to me and perhaps we can organise a letter of protest to BSkyB."

HUNT THEM DOWN!

I read the *Daily Mirror* report on missing episodes (4th January) with interest and the fact that some fans claim to have knowledge of the whereabouts of some of them. If these fans, who think themselves so big, do know where to find them why don't they do the decent thing, come clean and allow the episodes to be returned to the BBC archives for future video release so that other fans can see them. This is something I feel strongly about and I'm sure a lot of other people will feel the same.

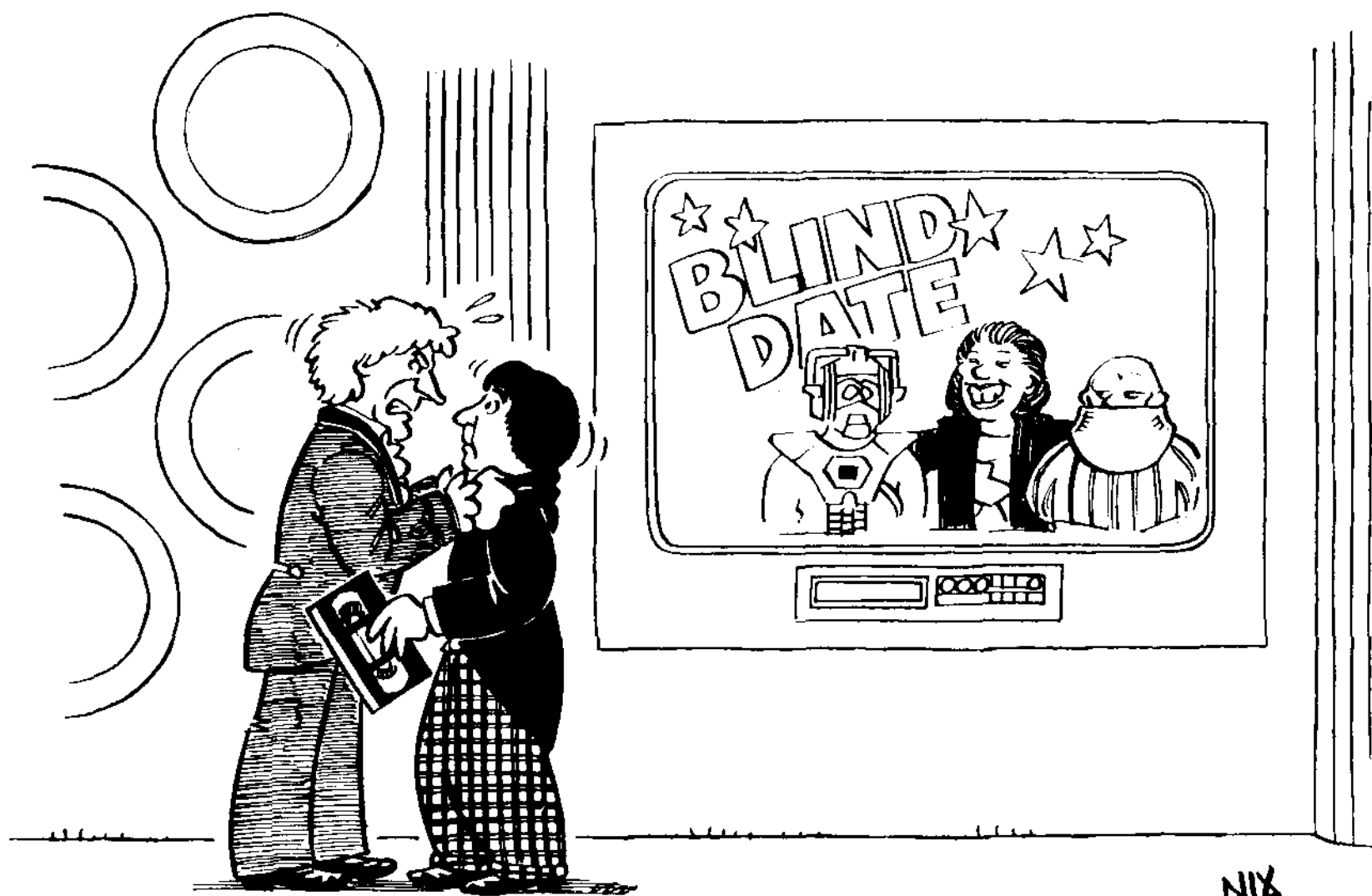
*Stephen Morgan,
Newbridge,
Gwent.*

CULT HERO

May I congratulate BBC Radio 5 for their excellent documentary on *Doctor Who* in the final edition of 'Cult heroes' which was broadcast on Christmas Eve and repeated on Thursday December 27th. I thought it a very interesting programme, even though it featured no new information. Tony Slattery's narration was crisp and clear to the point and DWAS co-ordinator John Collins' tales were fascinating, even if some were incorrect (he claims the Doctor's sixth regeneration in *Time and the Rani* was due to a hit on the head).

The show did cut a few corners, however, by slyly lifting quotes and clips from the 1977 Lively Arts documentary *Whose Doctor Who*. It was also unforgiveable to exclude clips of Peter Davison from the programme – he comes off worse in the entire documentary: his three years are reviewed in twenty seconds!

That said, there were clips from *The Evil of the Daleks* and *The twin Dilemma* as well as a guest appearance by *Earthshock*'s 'March of the Cybermen' theme. On the whole, it was a very nice Christmas present to fans from Auntie Beeb. As for the BBC School's *Search out Space* – very good, but what was the point of it?



"DON'T TELL ME YOU'VE WIPED 'POWER OF THE DALEKS' AGAIN!!!"

◀ There was very little information in it! All I could see was the Doctor on a hovering block, Ace on a satellite dish and K9 chasing Smarties! But at least we know the Doctor's ultimate fate – a space-age Bob Holness!

Tony Darbyshire,
Wigan

Apologies to readers who missed the show – the first **DWM** knew about it was when we were consulted for research information in early December. This was too late to run advance warning in the Magazine. I was intrigued by the Thunderbirds' record story that preceded the show, which prompts me to wonder if there's renewed potential for a Doctor Who radio series.

A new series of Heroes is in preparation and if the first series is repeated, **DWM** hopes to bring you advance warning!

WHO'S WHO . . .

Could you please explain what Dan Abnett actually does at **DWM**, apart from his comic strip, quips, witty patter, East-West dialogue, Tony Hancock Impersonations, Machiavellian Candour and being Knight of the Realm, etc. *Iwan Standley, A bemused Who fan, Aberystwyth*

Dan replies: 'Every once in a while, when I'm in my room and they've loosened the buckles and taken the cork off the knife, and I'm quietly wondering whether to have the walls carpeted in a different colour or not, John (Chief Orderly Freeman we call him) comes in and shows me pages of DWM and asks me to read them and see if they look all right and make sense. And, you know, they always do . . .'

We also heard from: a number of you (such as **Paul Harrington**, Hornchurch) that *Doctor Who* as a television programme is dead. Only if no-one buys the videos, the books, the magazine, the fanzines and other merchandise associated with the programme. If programmes such as *Van der Valk* can be resurrected after fourteen years (or *Star Trek*, for that matter), we shouldn't give up hope. Neither should we give up on writing to the BBC and voicing support for the television series.

Finn Clark is back again, supporting the graphic novel 'Lost Stories' idea with suggestions for stories such as *The Celestial Toymaker*, *The Evil of the Daleks* and *Tomb of the Cybermen*. If the initial

response to our poll is anything to go by, you're not alone in that. With the introduction of the graphic albums to our Back Issue service, we'll also certainly add any *Doctor Who* Magazine 'specials' to our mail order list.

Duncan Ramsey (Langford, Bedfordshire) seconds Andrew Kennedy's remarks on the Abslom Daak flexi-disk in **Issue 169** – he should have a replacement by now.

James Guthrie (Putney, London) supports the idea of an Abslom Daak – Dalek Killer movie but feels only Marek Anton could do the role justice, with Lesley Dunlop (*Frontios*, *The Happiness Patrol*) in the role of Taiyn, scripted by Ben Aaronovitch.

More next issue . . .

ADDITIONAL INPUT

Issue 165, You on Who: the photograph of Elisabeth Sladen was taken by Carl Powell.

DATA COILS

Entries 50p per word, cheques/Postal Orders/International Money Orders payable to Marvel Comics Ltd. Amount includes VAT: multiple entries (i.e. an entry appearing in more than one issue) will be placed at 10% discount. **PLEASE WRITE YOUR ENTRY CLEARLY.** Send to Jane Smale, DWM Data Coils, Marvel Comics, 13/15 Arundel Street, London WC2R 3DX. For copyright reasons, we cannot accept offers to swap video material. All entries must be received by deadline specified: late entries will be held over to the next issue. Cancellations should be in writing six weeks prior to publication date (second Thursday of each month).

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PERSONAL

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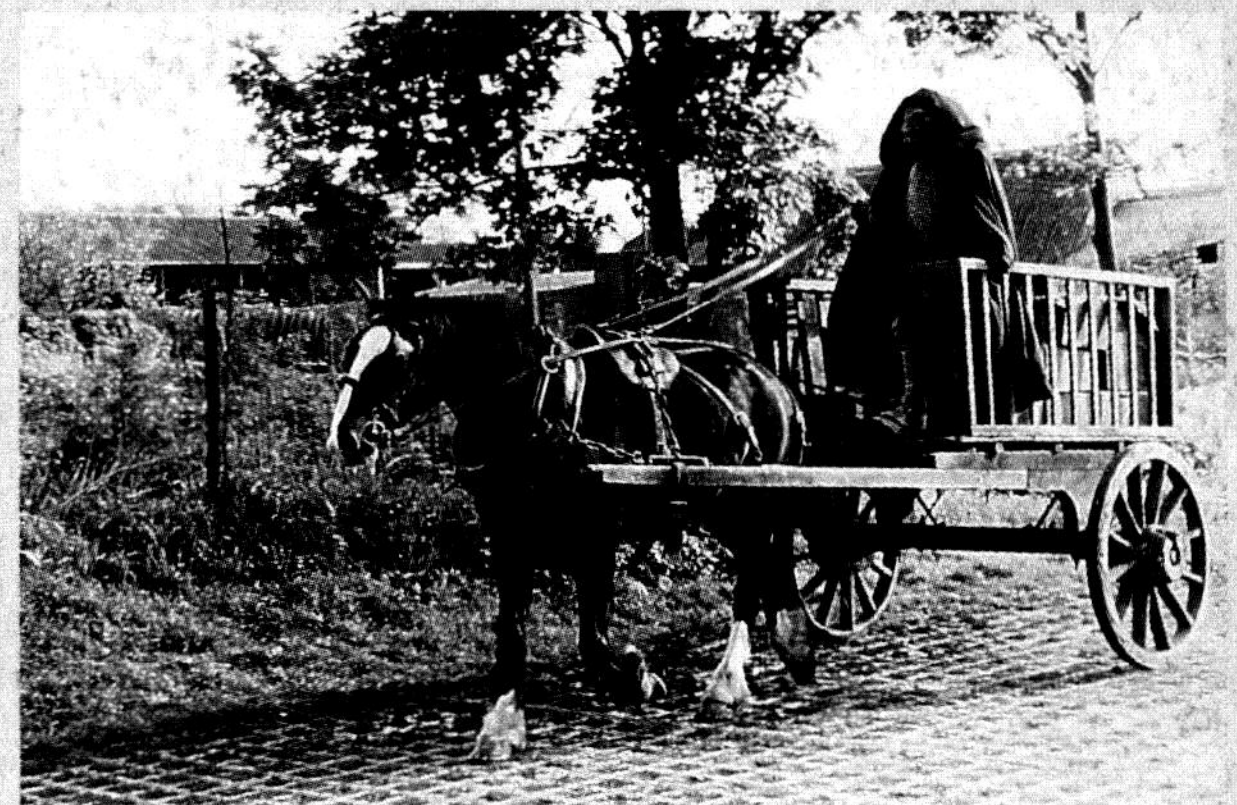
STEVE CHILVERS 186 Country Club Drive, Clifton Springs, Victoria Australia 3222. 18,

STILL RUNNING . . .

We still want more memories from you of the following stories, for our three scheduled Nostalgia features so far for 1991: *The Three Doctors*, *The Visitation*, and *Genesis of the Daleks*. Memories to the DWM address – mark your envelopes **NOSTALGIA**

Don't forget that our annual poll on all things *Doctor Who* is still running until April 4th. The form appeared in Issue 169. As we went to press, over two hundred entries had already been received but it would make our year if this became the most comprehensive poll of *Who* fandom ever so the more, the merrier. The first twenty polls drawn from the TARDIS will receive copies of Target Books *The Pescatons* as soon as it's released.

Also still running are our Dalek Army competition (closes 20th March 1991) and, of course, the competitions in this issue!



STILL SEARCHING . . .

Doctor Who Magazine welcomes offers of photographic material connected with the recording of *Doctor Who* stories from every story for publication in **DWM** and associated specials, plus any other material readers may feel useful in compiling and publishing accurate records on the making of the series – past, present and future. **DO NOT SEND ORIGINAL TRANSPARENCIES, PHOTOGRAPHS** etc. in the first instance if you can help – photocopies or copies of selected material together with an s.a.e. if you want them returned are adequate at this stage!

All information should be sent to the DWM Research Department, *Doctor Who* Magazines, Marvel Comics Ltd., Arundel House, 13/15 Arundel Street, London WC2R 3DX.

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Ten people win signed copies of the 12" Abslom Daak – Dalek Killer release following our competition in **Issue 168**. The creators of Abslom Daak for Marvel were, of course, Steve Moore and Steve Dillon. The comics fans are: Howard Clare, Gillingham, Kent; C. Davidson, Deptford, London; A.W. Daykin, West Hallam, Derbyshire; Mr A.R. Hasley, Barking, Essex; Paul Harrington, Hornchurch, Essex; Adrian Hulme Chesterfield, Derbyshire; Philip Lewis, Llanishen, Cardiff; Jonathon Melville, Golspie, Sutherland; Matthew Sweet, Oxford, OX1 3TF; and J. Symonds, Thorpness, Nr Leiston, Suffolk.



Photo © Barry Newbery.

MISSING EPISODES

Listed below is the updated list of missing *Doctor Who* episodes still being sought, which we first ran in **Issue 158**. For reasons of space, we have not listed separate episode titles for Hartnell stories or the full listing of the varying formats some Pertwee stories are held in by BBC Archives – the episodes sought and the stories affected by this are held

as Film Recordings, suitable for UK transmission in black and white.

WILLIAM HARTNELL Season One: *Marco Polo*, all seven episodes; *The Reign of Terror*, 4, 5. Season Two: *The Crusade*, 1, 2, 4. Season Three: *Galaxy Four*, all four episodes; *Mission to the Unknown*; *The Myth Makers*, all four episodes; *The Daleks' Master Plan*, 1, 2, 3, 4, 6, 7, 8, 9, 11, 12; *The Massacre*, all four episodes; *The Celestial Toymaker*, 1, 2, 3; *The Savages*, 1, 2, 3, 4. Season Four: *The Smugglers*, all four episodes; and *The Tenth Planet*, 4.

The archives still require the original version of the story *The Time Meddler* as the copy returned from Nigeria several years back has a large section removed from Episode 1.

PATRICK TROUGHTON Season Four: *The Power of the Daleks*, all six episodes; *The Highlanders*, all four episodes; *The Underwater Menace*, 1, 2, 4; *The Moonbase*, 1, 3; *The Macra Terror*, 1, 2, 3, 4; *The Faceless Ones*, 2, 4, 5, 6; *The Evil of the Daleks*, 1, 3, 4, 5, 6, 7. Season Five: *The Tomb of the Cybermen*, all four episodes; *The Abominable Snowmen*, 1, 3, 4, 5, 6; *The Ice Warriors*, 2, 3; *The Enemy of the World*, 1, 2, 4, 5, 6; *The Web of Fear*, 2, 3, 4, 5, 6; *Fury from the Deep*, all six episodes; *The Wheel in Space*, 1, 2, 4, 5. Season Six: *The Invasion*, 1, 4; *The Space Pirates*, 1, 3, 4, 5, 6.

JON PERTWEE (625VT colour recordings sought suitable for UK transmission – episodes held in other formats), Season Seven: (*Doctor Who*) and the *Silurians*, all seven episodes; *The Ambassadors of Death*, 2 – 7; *Inferno*, all seven episodes. Season Eight: *Terror of the Autons*, all four episodes; *The Mind of Evil*, all six episodes; *The Claws of Axos*, 2, 3 (BETA SP dubs of story held, suitable for UK transmission in colour); *Colony in Space*, all six episodes (BETA SP dubs of story held, suitable for UK transmission in colour); *The Dæmons*, 1, 2, 3, 5. Season Nine: *The Sea Devils*, 1, 2, 3, 6 (BETA SP dubs of story held, suitable for UK transmission in colour); *The Mutants*, 1, 2 (BETA SP dubs of story held, suitable for UK transmission in colour); *The Time Monster*, 1-5 (BETA SP dubs of story held, suitable for UK transmission in colour). Season Ten: *Planet of the Daleks*, 3. Season Eleven: *Invasion (of the Dinosaurs)* 1; *Death to the Daleks*, 1. (BBC Enterprises holds the unedited conversion (from 525 lines) of Episode 1 used for the BBC Video release).

All stories from 4A onwards exist in a UK broadcastable format.

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Return form and payment to *Doctor Who Magazine* Subscriptions, PO Box 500, Leicester, Great Britain LE99 0AB.

Name

Address

Age

Crazy Caption

In response to demands for more competitions – so more of you have the chance to win, obviously – we're pleased to continue this issue with another competition, returning an old favourite – the Crazy Caption! All you have to do is add a suitably witty caption to the photograph printed.

When you've come up with a caption, simply cut out or copy the entry form and send it to Crazy Caption Competition (Issue 171), *Doctor Who Magazine*, Marvel Comics Ltd., Arundel House, 13/15 Arundel Street, London WC2R 3DX. Entries must be received by 25th April 1991 and the editor's decision is final.

And the prizes? Once again, we're pleased to offer the first ten winners copies of the new *Blake's 7* BBC Videos *Project Avalon/Breakdown* and *Bounty/Deliverance*. These first ten wits will also receive copies of Metro Music International's *Myths and Legends* CD featuring the work of *Who* composer Mark Ayres.

The next ten winners will receive copies of the re-released *Doctor Who* Target books *The Dominators* and *The Five Doctors* which also go on sale this month, and feature new covers by Alister Pearson. Finally, the next thirty entries will each receive a *Doctor Who* mystery prize – which could be a collector's T-Shirt or a Fine Art casting, from the *DWM* Prize Draw, courtesy of a BBC Enterprises stock clearance!

Right – over to you!



Planet of the Daleks

Name

Address

.....

Age

BACK ISSUES

Marvel are now able to offer a limited number of *Doctor Who Magazine* back issues to readers. The rates (which include postage, packing and handling) are as follows: UK £2.80; Overseas (Surface Mail) £3.50; Overseas (Air Mail) £4.40. To order, list the issues required and send a cheque or Postal Order for the correct amount (payments in British Sterling only) to *Doctor Who Magazine* Back Issues Dept., PO Box 500, Leicester, Great Britain LE99 0AA. Please allow 28 days for UK delivery.

DWM Issue 151: Colin Baker cover. Graham Williams interview; The Fall Guys (stuntwork in *Who*, Part 2); South West England Location Guide; Yeti feature; *The Infinity Season* text story; Dalek Continuity; Season Fourteen Episode Guide.

DWM Issue 152: Sylvester McCoy and Dalek cover; *The Tribe of Gum* – exclusive photo feature; The Fall Guys Part Three; *The Ultimate Adventure* – Review and photographs; *Nemesis of the Daleks*: 1 comic strip; Season Fifteen Episode Guide.

DWM Issue 155: Daleks cover; Merchandise Update; Strip (comic strip feature, Part 3 – recent years); David Banks on *The Ultimate Adventure*; Ian Hogg interview; *Nemesis of the Daleks*: 4 comic strip; Season Seventeen Episode Guide.

DWM Issue 160: Jon Pertwee and the Ice Warriors cover and poster; Barry Letts interview; Season Twenty-Six Guide (Part two, *The Curse of Fenric*, *Survival*); *Train-Flight*: 2 comic strip; Season Twenty-Two Episode Guide.

DWM Issue 163: *The Claws of Axos* cover; Interviews – Russell Enoch (William Russell), Terrance Dicks and Elisabeth Sladen; *Doctor Who* in New Zealand feature; *The Two Doctors* recording feature, Part One; *Teenage Kicks* text story; Longleat Exhibition feature and photographs; Season Twenty-Five Episode Guide.

DWM Issue 164: *The Keeper of Traken* cover; John Nathan-Turner, Philip Madoc interviews; *The Terror of the Autons* Part One; *The Two Doctors* recording feature Part Two; Strip: *Fellow Travellers*: 1 by Andrew Cartmel and Arthur Ranson; Season Twenty-Six Episode Guide.

DWM Issue 165: Katy Manning cover; *The Terror of the Autons* archive Part Two; Katy Manning, Video TX designer Dave Chapman interviews; Foreign Locations Guide; Strip: *Fellow Travellers*: 2.

DWM Issue 166: Nicola Bryant cover; Graham Williams tribute; ex-producer Derrick Sherwin, Nicola Bryant interviews; *Fellow Travellers*: 3; Making *Mawdryn Undead* feature.

DWM Issue 167: Fifty two page merchandise special: free Abslom Daak Flexi-Disc. *An Unearthly Child* director Waris Hussein, story musicians, books editor Peter Darvill-Evans, former *Who* licensing executive Julie Dixon interviews, plus material from Anthony Read, Lalla Ward and Mary Tamm in a special tribute to former Producer Graham Williams. Strip: *Darkness, Falling* by Dan Abnett, Lee Sullivan and Mark Farmer, plus the first week of our proposed *Doctor Who* newspaper strip.

DWM Issue 168: Forty-Four pages including London Location Guide and director Paul Bernard, script editor Anthony Read interviews. Plus The Doctor in Holland, Davros Brief Encounter by Paul Cornell and *Distractions* by Abnett, Sullivan and Farmer. Plus the second week of the proposed newspaper strip.

DWM Issue 169: *The Mark of Mandragora* begins by Abnett, Sullivan and Farmer!

Johnny Byrne and Carl Forgione interviews, 1990 in review, Those *Radio Times* (Troughton), Brief Encounter (Ian and the Seventh Doctor) plus Quinn and Howett on the year to come.

DWM Issue 170: *The Guardians of Prophecy* lost story archive, Jon Pertwee and Ian Stuart Black interviews. *The Mark of Mandragora*: 2 by Abnett, Sullivan and Farmer plus *Search out Space* special feature.

NOW AVAILABLE: VOYAGER GRAPHIC NOVEL by Steve Parkhouse and John Ridgway, featuring the Sixth Doctor against the menace of Astrolabus. Full colour graphic album. Mail order £6.00 UK and £8.00 overseas orders.



PLUS ABSLOM DAAK – DALEK KILLER by Steve Moore, John Tomlinson and Richard Starkings with art by Steve Dillon, David Lloyd and Lee Sullivan. The complete tale with new text story and cutaways. Black and white album. Mail order £7.00 UK, £9.00 Overseas orders.

THE RED STAR?



Photo © BBC.

Nominated one of Sylvester McCoy's finest stories, *The Curse of Fenric* was recorded on location in Spring 1989 and transmitted third as part Season Twenty-Six. Following its release onto video, *Doctor Who Magazine* spoke to actor Tomek Bork, who played Captain Sorin, and asked him about his experience in making this rare modern-day classic. . .

A complex story of wartime intrigue, bloody revenge and vampiric Haemovore monsters, *The Curse of Fenric* featured no less than four Polish actors, all playing leading Russian commandos. For Captain Sorin, director Nicholas Mallet cast Tomek Bork – an individual with at least as fascinating a background and life story as Ian Brigg's imaginative script.

Born Tomasz Borkowy in Warsaw, Poland, in 1952, he trained for five years as an actor and director at the State Academy of Theatrical Arts in Krakov, and graduated with an M.A. in 1977. He had already started acting in films during

his Academy days and subsequently became one of his country's leading and most popular screen performers. He escaped Poland in 1982, after the declaration of marshal law that put tanks on the streets, at which point he could claim twenty-one starring and supporting film roles to his credit.

However, in September 1982 he began the life of a refugee in England. Initially lodging with his brother, who was already settled in this country, ("He is more British than the British") Tomek endeavoured to learn a new language from scratch, secured an agent and eventually began acting again.

His first job was in the small theatre near Leicester Square in Central London where a young Sophie Aldred would also ply her craft and be spotted by her first theatrical agent. He took small parts in *The Bill*, *Cats Eyes*, *Piece of Cake* and a BBC film called *Border*, usually playing a Russian, or Pole, or German or some other native of one of the Eastern Bloc countries. He identifies a crucial turning point in 1987 when he was cast alongside Daniel Day Lewis in *The Unbearable Lightness of Being*, directed by Philip Kaufman.

At the beginning of 1989 he was a very busy actor indeed and it began with a tv movie for the American network station, CBS. "That was also science fiction, a film called *Dark of the Moon* and which had a brilliant cast. Brian Cox, Jane Lapotaire, Julian Sands and Brigitte Nielsen. (She's half-Polish, you know. Her Mum is Polish.) Anyway, the film was lousy. We shot it at Acton Power Station (like *Aliens*) and I was there for about five weeks. We had a very good director called Michael Lindsay-Hogg, son of the late Orson Welles. It was the script that was really at fault, not the director.

"It was while on location for this that Nick Mallett invited me to audition for a part in *Doctor Who*. I knew of *Doctor Who* because when I first came to this country in the early Seventies to visit my brother, I remember watching this very strange, peculiar series with (as I learnt later on) Jon Pertwee.

"I love science fiction, I was brought up on science fiction books, and so watched this, and lots of other television, without understanding a word of it. I'm still cast with Jon Pertwee in a new science fiction series called *Starwatch*. I just don't think it's going to happen – they need something ridiculous to get it going. It was quite a nice idea. I've seen the scripts and it was addressed towards virtually the same audience as *Doctor Who*. I would have played a half-Russian, half-Polish character called Vostok whose main interests were the Martial Arts and vodka.

"I was quite well-known at the BBC as a Russian-speaking actor based in London. I met the director along with



Photo © Tomek Bork



develop this as much as I would have liked. They wouldn't allow us to change the scenes but we both worked on it in a couple of scenes – we both have that look in our eyes for each other. We were departing at one point and I took my scarf and put it around Sophie's neck. It wasn't scripted. Of course, then the problems really started because for each scene after that she had to remember whether she was with, or without, scarf!

"Sophie is as crazy about doing her own stunts as I am. (I started in films as a stuntman, specialising in those to do with horses.) There was a scene with Sorin and Ace on the church roof and I said, 'look, it's stupid that this commando leader goes up the staircase – he'd climb the wall'. Again, they didn't have time to do the climbing thing but they took me coming over the wall instead. I don't much like myself in that scene. I over-acted. In this scene Sophie wanted to do the climbing up and down the metal ladder but everyone said no. You had to have really, really strong arms to do that all the way. When shooting started, Sophie did the first bit and started climbing. Nick said, 'Cut, CUT. CUT!' She just kept on going.

"We filmed (sic) in Dorset and had some beautiful weather but it was also sometimes very cold. I didn't have any scenes in the water but I felt sorry for everybody who did! I believe an actor must do whatever is necessary but only up to a certain point. The two girls, Jean and Phyllis, were kept in the water an awfully long time considering. However, it didn't stop Sophie insisting on jumping off the cliff for the last scene.

"One thing we had done with Tip Tipping, the stunt co-ordinator, was a fantastic fight scene when the Russians are killing the English soldiers. We worked on it for three or four hours and came up with a really good scene. You can only see a fraction of it on screen.

John Nathan-Turner and they gave me something to read in English, and then in Russian. I heard that I'd got it within about two days. I was in there with another Polish actor called Peter Czajkowski who got his part as well, as my sergeant, Prozorov.

"Sorin was quite well-written and defined which didn't give me much place for manoeuvre. As an actor I like to develop my characters. I did have a couple of rows with Ian though, about what Sorin had to say. Ian made him a sort of cliché of a Russian communist leader, which I hated. If I had played this character as it was written I would not have been able to go back to Poland. He said, 'I believe in the revolution' a couple of times. It was so funny. He had to demonstrate his faith to frighten away the Haemovores, so that was in context and we left it in. But during the firing squad scene I was supposed to say 'We die like heroes' and I said, 'Briggs, you must be joking. Over my dead body am I going to say that'. Mallett went beserk. Ian was called in, JN-T came over and we worked out something else which really worked much better for the character.

CRAZY COMPANION

"I wanted him to be more involved with Ace as well but we didn't have time to

Photo © Tomek Bork



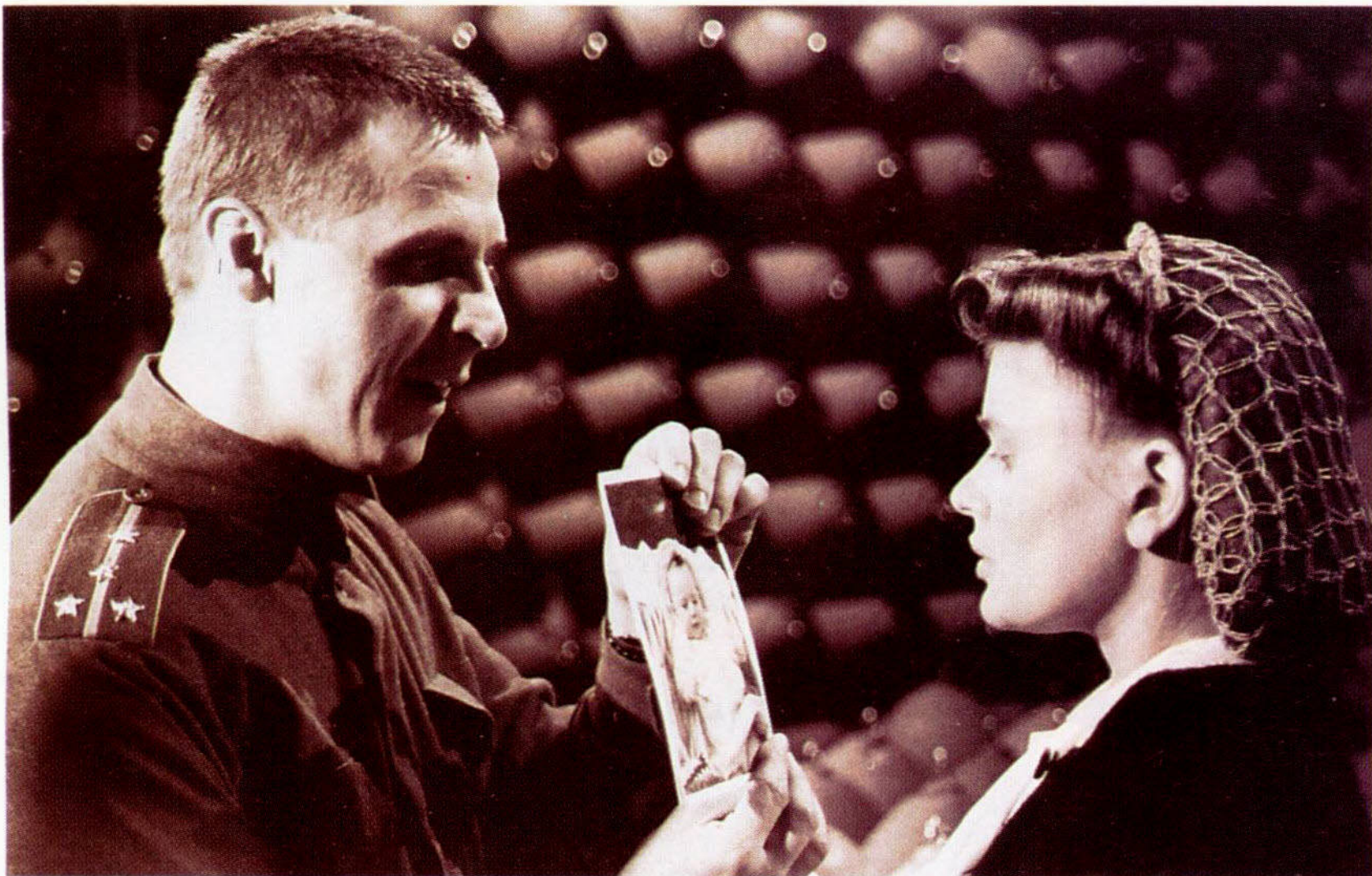


Photo © Tomek Bork



They decided it was too violent. For example, when Prozorov killed one of the soldiers by jumping on him and turning his head. Very quickly. It looked brilliant but John said, 'Guys, this is for seven-thirty [transmission time] – you can't do this.' Tip was brilliant though and I loved working with him."

Since completing the actual recording of *Fenric* the actor has continued his association with the programme. (Most people do.) After being asked by Nicholas Mallett to check the Russian translation for subtitling, Tomek went on to his next

project – an episode of *Saracens* for Central Television. He returned to *Doctor Who* later that year when he attended his first convention in Liverpool, just before his story transmitted on BBC1. In 1990 he graced a second.

He keeps in touch with Ian Briggs, and together they are discussing a science fiction project that could feature Sophie Aldred. Having set up his own theatrical and film companies in 1990 he continued his professional relationship with the Doctor's companion when he invited

Sophie to star in a production of Dostoevsky's *Notes From the Underground*, which they took to the Edinburgh Fringe Festival, to what was a favourable reception considering the weight of the piece.

Of *Doctor Who*, Tomek Bork has nothing but praise. He enjoyed working on it and made many friends. "I have never worked like that before. It was so different," he says. And I'm sure that was meant as a compliment.

Interview conducted by John B. McLay

VIDEO CHECK



1983 – 10th October
REVENGE OF THE CYBERMEN (U)
 £39.99 90m
 Issued in VHS, Betamax and Video 2000 formats.
 Cat. No. BBCV2003 for all formats.
 Cover design by Sid Sutton.
 Comments: The first *Doctor Who* video release, editing out episode titles and credits sequences. This policy was only superseded in 1989. The establishing use of a photographic cover was inaccurate in every way. The neon instead of diamond logo was used, the Tom Baker photo was from Season Eighteen, not Twelve, and the Cyberman shown was from *Earthshock* and of a totally different design to those seen in the video!

1984 – 23rd July
THE BRAIN OF MORBIUS (U)
 £19.99 60m
 Issued in VHS, Betamax and later on laserdisc formats.
 Cat. Nos. BBCV2012/BBCB2012/BBCL2012
 Cover design by Sid Sutton.
 Comments: Establishing first use of Diamond logo.



REVENGE OF THE CYBERMEN (U)
 £24.95 90m
 Re-issued in VHS, Betamax and

Laserdisc formats.
 Cat. Nos. BBCV2003/BBCB2003/BBCL2003
 New cover design by Sid Sutton.
 Comments: New, accurate cover with Diamond logo.
 Video2000 version deleted.



1985 – 25th February
PYRAMIDS OF MARS (U)
 £24.95 90m
 Issued in VHS and Betamax formats.
 Cat. Nos. BBCV2014/BBCB2014
 Cover design by Sid Sutton.
 Comments: Some cuts.

1985 – 17th July
THE SEEDS OF DEATH (U)
 £24.95 136m
 Cat. Nos. BBCV2019/BBCB2019
 Cover design by Sid Sutton.
 Comments: First Black & White release and first Doctor onto tape other than Tom Baker. Initial batch made no mention that this video was not colour.

1985 – 9th September
THE FIVE DOCTORS (U)
 £24.95 90m
 Issued in VHS and Betamax formats.
 Cat. Nos. BBCV2020/BBCB2020
 Cover design uncredited.
 Comments: First artwork cover. Painting by Andrew Skillter, previously used on cover of the Anniversary Edition *Radio Times* in

1983. Second and final use of neon logo. Some cuts.

1986 – January
THE TALONS OF WENG-CHIANG pulled from schedule.

1986 – 21st April
THE ROBOTS OF DEATH (U)
 £24.95 91m
 Issued on VHS and Betamax formats.
 Cat. Nos. BBCV2030/BBCB2030
 Cover design by Sid Sutton.
 Comments: Some minor cuts.

1986 – 21st July
DAY OF THE DALEKS (U)
 £24.95 90m
 Issued in VHS and Betamax formats.
 Cat. Nos. BBCV2036/BBCB2036
 Cover design by Sid Sutton.
 Comments: The last new release made available in the now virtually obsolete Betamax format. Some minor cuts. The sleeve, to this day, incorrectly bills this story as *The Day of the Daleks*.

1986 – Summer
REVENGE OF THE CYBERMEN deleted.

1986 – 17th October
REVENGE OF THE CYBERMEN (U)
 £9.99 90m
 Re-issued in VHS format only.
 Cat. No. BBCV4013
 Original cover design by Sid Sutton.
 Comments: The first release priced under ten pounds and the first cassette only available in VHS.

1987 – Spring
PYRAMIDS OF MARS and **THE SEEDS OF DEATH** both deleted.

1987 – 7th July
PYRAMIDS OF MARS (U)
 £9.99 90m
 Re-issued in VHS format only.
 Cat. No. BBCV4055

Original cover design by Sid Sutton.

THE SEEDS OF DEATH (U)
 £9.99 136m
 Re-issued in VHS format only.
 Cat. No. BBCV4072
 Original cover design by Sid Sutton.
 Comments: Graphics for end credits different.

DEATH TO THE DALEKS (U)
 £9.99 90m
 Cat. No. BBCV4073
 Cover design by Sid Sutton.
 Comments: The first new title released onto video for under ten pounds. First episode of a markedly poorer quality than others due to it being a conversion from an American 525-line format print.

1987 – 1st December
THE ROBOTS OF DEATH and **DAY OF THE DALEKS** both deleted.

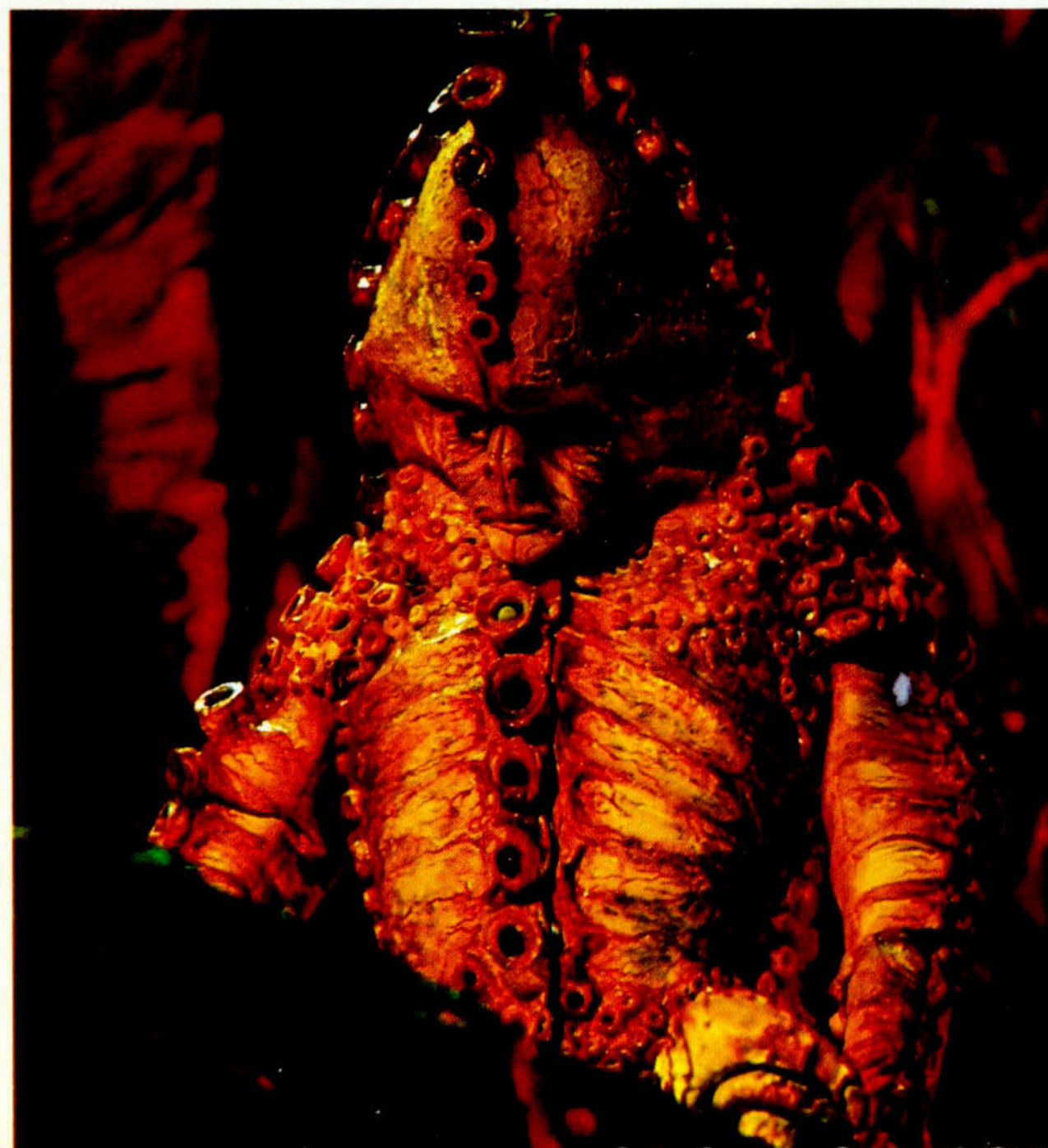
1988 – 15th February
SPEARHEAD FROM SPACE (U)
 £9.99 92m
 Cat. No. BBCV4107
 Cover design by Sid Sutton.

THE ROBOTS OF DEATH (U)
 £9.99 91m
 Re-issued on VHS format only.
 Cat. No. BBCV4108
 Original cover design by Sid Sutton.

DAY OF THE DALEKS (U)
 £9.99 90m
 Re-issued on VHS format only.
 Cat. No. BBCV4109
 Original cover design by Sid Sutton.

1988 – Summer
THE FIVE DOCTORS deleted.

1988 – 21st November
TERROR OF THE ZYGONS (PG)
 £9.99 92m
 Cat. No. BBCV4186
 Cover design uncredited.





THE TALONS OF WENG-CHIANG (PG)

£9.99 136m
Cat. No. BBCV4187
Cover design by Sid Sutton.
Comments: Remarkably good value considering later releases. Some essential cuts made in order to secure a certificate. A martial-arts fight sequence had to be removed from episode one and, strangely, a scene in Episode Five showing a key being pushed out and then pulled under a door is also removed.

1989 – Spring
THE BRAIN OF MORBIUS
deleted. Finally.

1989 – 5th June
THE DALEKS (U)
£19.99 (Two cassettes) 100m and 74m
Episodes 1-4 on the first tape, 5-7 on the second.
Cat. No. BBCV4242
Cover design uncredited.
Comments: The first release with its opening episodes split across two cassettes. Episodes intact with opening and closing credits for the first time. The closing moments from episode seven were cut, however, showing the TARDIS console exploding and the caption 'Next episode: *The Edge of Destruction*'.

THE ARK IN SPACE (U)
£9.99 90m
Cat. No. BBCV4244
Cover design uncredited.
Comments: Episodes still edited together. Sleeve cover a mixture of artwork and photograph.

THE TIME WARRIOR (U)
£9.99 90m
Cat. No. BBCV4245
Cover design uncredited.
Comments: Episodes still edited together, but for the last time. Sleeve cover a mixture of artwork and photograph. Some silly cuts during Episode Four.

1990 – 5th February
THE WAR GAMES (U)
£19.99 (Two cassettes) 123m and 120m
Episodes 1-5 on the first tape, 6-10 on the second.
Cat. No. BBCV4310
Cover design uncredited.
Comments: Re-established artwork covers. Alister Pearson's work was later used as the new jacket cover for a subsequent W H Allen/Virgin Books reprint of the novelisation.

AN UNEARTHLY CHILD (U)
£9.99 98m
Cat. No. BBCV4311
Cover design uncredited.
Comments: Episode four was cut to remove 'Next episode: *The Dead Planet*' caption before closing credits even though the following story was already available on video. Another, unusually innovative, Pearson artwork cover that was again used by W H Allen/Virgin Books to re-jacket their novelisation.

1990 – 7th May
THE MIND ROBBER (U)
£9.99 100m
Cat. No. BBCV4352
Cover design uncredited.
Comments: A further Alister Pearson cover also used by

W H Allen/Virgin Books. Runs only 100m over five episodes due to their unique twenty minute durations. Episode Five had its 'Next week: *The Invasion*' caption cut after the final credits.

THE DALEK INVASION OF EARTH (U)
£19.99 (Two cassettes) 76m and 74m
Episodes 1-3 on the first tape, 4-6 on the second.
Cat. No. BBCV4353
Cover design uncredited.
Comments: Alister Pearson art, also used by W H Allen/Virgin Books. Episode six cut to remove 'Next episode: *The Powerful Enemy*' caption before closing credits.

1990 – 2nd July
THE FIVE DOCTORS (U)
£9.99 90m
New, uncut version issued on VHS format only.
Cat. No. BBCV4387
New cover design uncredited.
Comments: Alister Pearson art cover. Scenes from the unscreened story *Shada* featuring the Tom Baker Doctor and Romana, and previously cut, are here restored. Remains the only Peter Davison story on video to date.



THE BRAIN OF MORBIUS (PG)
£9.99 100m
New, uncut version issued on VHS format only.
Cat. No. BBCV4388
New cover design uncredited.
Comments: Alister Pearson cover. Uncut. Hooray.

1990 – 10th September
THE WEB PLANET (U)
£19.99 (Two cassettes) 71m and 77m
Episodes 1-3 on the first tape, 4-6 on the second.
Cat. No. BBCV4405
Cover design uncredited.
Comments: Alister Pearson cover. Episode six cut to exclude 'Next episode: *The Lion*' caption. Six also includes an American compilation version of the closing credits and not those as originally broadcast in the UK. This was either a *big* mistake or

to overcome clearance problems with a short piece of music originally played at this point.

THE DOMINATORS (U)
£9.99 121m
Cat. No. BBCV4406
Cover design uncredited.
Comments: Alister Pearson cover.



1991 – 4th February
THE CURSE OF FENRIC (PG)
£9.99 103m

Cover design
Comments: Extended by six minutes since its original transmission in 1989. The first *Doctor Who* release of its kind. Re-edited by Nicholas Mallett and John Nathan-Turner in a West End facilities house. Art cover by Alister Pearson.

THE KROTONS (U)
£9.99 91m
Cat. No. BBCV 4452
Cover design
Comments: Alister Pearson cover. The last complete, period Patrick Troughton story held by the BBC and available for release onto video.

PROVISIONAL SCHEDULE, 1991:

1991 – 1st April
CITY OF DEATH
PLANET OF THE SPIDERS

1991 – 3rd June
DOCTOR WHO – THE HARTNELL YEARS
DOCTOR WHO – THE PERTWEE YEARS

1991 – 5th August
THE THREE DOCTORS
THE MASQUE OF MANDRAGORA

1991 – 7th October
GENESIS OF THE DALEKS
DEADLY ASSASSIN

Compiled by John B. McLay
Additional research by Stephen Roddam and Gary Russell.

The NIGHTS of PENDRAGON™

Chapter Nine:

DELICATE THUNDER



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